

BAY • GUARDIAN

R A I S I N G H E L L S I N C E 1 9 6 6

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | MAY 1 - 7, 2013 | VOL. 47, NO. 31 | FREE



VS



The tech sector has created great wealth — and worse inequality.

Is that San Francisco's future? **PAGE 10**

"WORK" GUARDIAN PHOTO BY MATTHEW GINNARD

PRETTY OUSTED

Latin Bridal may lose Mission Street home **P28**

LOVE SPELLS TROUBLE

Sister-band Bleached hits the road **P18**

SOMA VIBES

Crave vibrator is also a USB stick **P32**

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DOGBNB

Somebody has finally figured out how to do something useful with the Internet (besides cat videos). Rover.com lets you find a friendly home to pet-sit your dog while you're out of town, usually for a lot less than you'd pay at a kennel. It's the poochie equivalent of airbnb — except that nobody is cheating the city out of millions of dollars in taxes. Woof.



HOW STREET IT IS

Given the ever-growing memory space taken up by our random shots of street art on our smart phones, the arrival of SoMa gallery 1AM's new geo-based app came as a relief. Where else can we neatly store our fave walls — and browse those of others — in a place where our social networks can check them out? Location-searchable photos can be commented on, rated, and shared on Facebook and Twitter. We wish there was function that allowed you to search by artist, but hey — all the better for the graff writers' cop evasion. On May 9 the gallery hosts a party to celebrate the app's release, featuring free mural tours by its "Art of Graffiti" teacher Nate1. www.1amsf.com

OBAMA'S POT DISCONNECT

The Obama Administration has admitted (finally) that after three decades, the "War on Drugs" has been a failure. From now on, Gil Kerlikowske, director of the Office of National Drug Control Policy, told reporters last week, the federal emphasis will be on treatment, not incarceration. Oh, and by the way: The White House is no longer interested in criminalizing marijuana.

Except that the U.S. Attorney for Northern California, Melinda Haag, is still, pretty much singlehandedly, trying to destroy the medical marijuana industry by ... criminalizing it. Mr. President: You need to give Ms. Haag and call and let her know what's up.

(Oh, and the San Francisco police chief, Greg Suhr, who seems to agree with the president, ought to call his Park Precinct Captain, Greg Corrales, and let him know that busting pot users in the Haight really isn't his top priority.) | GETTY IMAGES PHOTO BY CHRIS KLEPONIS



RICHIE HAVENS, 1941-2013

The entrancing, rough-voiced folk singer sang of the "San Francisco Bay Blues" in 1967, before burning "Freedom" into a generation's consciousness when he opened Woodstock in 1969.

POLITICAL ALERTS

WEDNESDAY 1

MAY DAY IMMIGRANT RIGHTS MARCH
24th and Mission, SF. 3pm march, 5pm rally, free. The San Francisco Bay Coalition for Immigrant Justice invites all to join this year's May Day immigrant rights march, convened to urge Congressional representatives to fight for improvements to the recently unveiled federal immigration reform proposal bill. The march will begin at 24th and Mission and proceed to Civic Center for a 5pm rally.

MAY DAY CELEBRATION
518 Valencia, SF. www.518valencia.org. 3-8pm, free. After the May Day marches and rallies have come to an end, head over to the Eric Quezada Center for Culture and Politics for a celebration of international worker solidarity, featuring a theater performance on the history of May Day by the Shaping SF Players on the history of Mayday, live screen printing, Cumbia beats, Aztec dance, protest art, sangria and beer.

SATURDAY 4

MOVIES THAT MOTIVATE CHANGE
The New Parkway Theater, 474 24th St. tinyurl.com/chngmovie. (510) 568-0702 6:30pm, \$15–\$100. In honor of the 20th anniversary of the Rose Foundation, attend this party and film festival and enjoy beer, wine, a silent auction, and four film screenings. Featuring Trash, a documentary exploration of global waste; 16 Seeds, a film highlighting the role of people of color in the Bay Area food justice movement; A Fierce Green Fire (Act 2), documenting the environmental battle over Love Canal, and a film about the Rose Foundation for Communities and the Environment.

SUNDAY 5

JUSTICE FOR TRISTAN ART OPENING
La Peña Cultural Center, 3105 Shattuck, Berkl. Lapena.org. 7pm, free. This art opening will feature photos and art by Tristan Anderson, an activist who sustained a serious injury when he was struck with a teargas canister fired by the Israeli Defense Forces in 2009. Anderson's art will be set to the sounds of 40 Thieves' revolutionary hip hop, Nepantler@s' Queer Chicano punk, and more. Free Food Not Bombs dinner at the Long Haul, across the street, at 5:30pm before the program.

MONDAY 6

DEBATING "SUSTAINABLE CAPITALISM"
Commonwealth Club, 595 Market, SF. www.climate-one.org. 5:30pm, \$20. As a consumer, how do you know if a product billed as eco-friendly is the genuine article, or just greenwashing? Join Aron Cramer, CEO of Business for Social Responsibility, and Andrea Thomas of Walmart for an intriguing discussion on "the promise and perils of a move toward so-called sustainable capitalism."

TUESDAY 7

PANEL: COMMUNITIES DOING IT FOR THEMSELVES
RallyPad, 144 2nd St, SF. www.communitiesforthemselves.eventbrite.com. 6pm, free. Join the San Francisco Bay Area Chapter of the Social Enterprise Alliance for "Communities Doing it for Themselves," a look at how UK community activists are utilizing "creative finance" to invest in local communities. Hear from panelists Jim Brown, of Community Shares; John Avalos, SF District 11 Supervisor; Charlie Sciammas of PODER and others for an exploration of how these strategies could be used by US social activists and entrepreneurs.

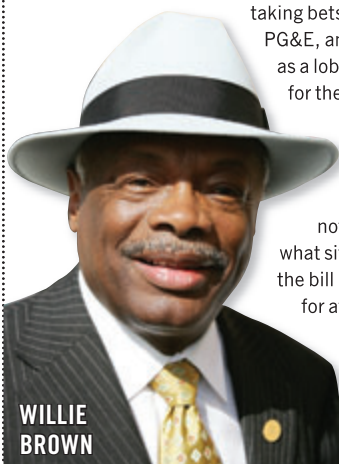
READY TO 'WATCH'

"Black Watch," the lauded play based on interviews with soldiers who served in Iraq with Scotland's nearly 300-year-old Black Watch regiment, doesn't start until May 9, but already tickets are being snapped up. One of the reasons — besides the play's reputation as a haunting, resonant reckoning with the recent past (take *that*, George W. Bush Presidential Center opening) — is due to novelty: "Black Watch" will take place in the enormous Drill Court of the Mission Armory (a.k.a. Kink.com HQ), giving its military themes, songs, and action sequences some authentic resonance. Fortunately, the run has just been extended through June 16. www.act-sf.org



REGISTER, WILLIE!

The new ethics legislation sponsored by Supervisor David Chiu and City Attorney Dennis Herrera has City Hall watchers taking bets: Will Willie Brown (attorney for PG&E, among others) finally have to register as a lobbyist? Will Rose Pak (consultant for the Chinese Chamber of Commerce, among others)? Will we finally find out what Mayor Lee's unregistered pals are bending his ear about? Herrera won't say: "I'm not going to speak to any individual or what situation any person might be in." But the bill does remove the blanket exemption for attorneys — something Brown has relied on for years. We can't wait to see those first disclosure forms. | GETTY IMAGES PHOTO BY FRAZER HARRISON



THE FRIEDKIN CONNECTION

With a brand-new memoir on shelves now — titled, appropriately, *The Friedkin Connection* — Oscar-winning director William Friedkin (1971's *The French Connection*, 1973's *The Exorcist*; 2011's insta-cult hit *Killer Joe*) visits the San Francisco International Film Festival. In 1962, a then-unknown Friedkin won a Golden Gate Award for an early documentary effort. This year, SFIFF will be screening 1985 cop drama *To Live and Die in L.A.* (Tue/7, 9pm, New People Cinema) as well as hosting "William Friedkin: Fifty Years of Filmmaking," with the veteran himself in conversation about his storied career, followed by a book signing (May 8, 4pm, Kabuki; more info at festival.sffs.org).

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United Irish Cultural Center - Board Room
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Wednesday May 15th 10:00AM to 12:00PM
Millbrae Pancake House
1301 El Camino Real, Millbrae, CA 94030

Wednesday May 15th 2:00PM to 4:00PM
CyBelle's Front Room Restaurant
1385 9th Avenue, San Francisco, CA 94122
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Thursday May 16th 10:00AM to 12:00PM
Jewish Center of San Francisco - Oval Room
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Cinco de Mayo celebration at Dolores Park

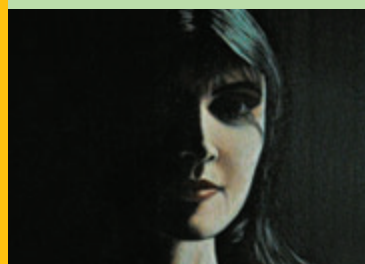
Cinco de Mayo commemorates the Mexican Army's unlikely victory over French forces at the Battle of Puebla on May 5, 1862 – a battle that indirectly helped the United States Army to defeat the Confederacy and end the Civil War. Come enjoy the sunny Mission weather at Dolores Park and celebrate Mexican heritage and culture and the contributions and accomplishments of our Mexican-American and Latin communities here and across the US. The entertainment line-up includes Buyepongo, Conjunto Picante, Edgardo & Candela, Ensamble Ballet Folklórico de San Francisco, and many more.

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Wilbur Storey, statement of the aims
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A•A•N



A call to arms

BY TOMMI AVICOLLI MECCA

OPINION No one can deny that the San Francisco of the new dot-com boom is a scary place to live. Rents are astronomical: \$2,353 is the median rent for a one-bedroom in the Bayview, an area that has never had high rents. Ellis Act evictions are up 68 percent from last year, and buyouts and threats of Ellis (de facto evictions) are skyrocketing. Longterm rent-controlled tenants live in absolute dread that their buildings will be sold to a real-estate speculator who will decide, a month later, to “go out of the business of being a landlord.”

Neighborhoods are being transformed, and not for the better. The once immigrant Latino and working-class lesbian area of Valencia Street is now mostly white, straight, and solidly upscale. The Castro has more baby strollers per square foot than a suburban mall, not to mention a high rate of evictions of people with AIDS. Along Third Street and in SoMa and other areas, people of color are being pushed out, and the working-class is being replaced by middle-income condo owners. The African American population of the city is down to 6 percent.

Small businesses, too, are being decimated, as landlords demand higher and higher rents and chain stores try to creep into every block. If the demographics of the city continue to change and become more moderate, many longstanding political gains could be lost.

Resistance is not futile.

During the Great Depression, the Communist Party in the Bronx and elsewhere successfully mobilized the working class to block doorways when the marshals arrived to evict tenants. In the 1970s here in San Francisco, the “redevelopment” of the Fillmore and the I-Hotel was

met with widespread protests. Then-sheriff Richard Hongisto went to jail rather than evict the working-class Filipino tenants at the I-Hotel. In the late 1990s, organizing to fight the evictions and displacement happening in the wake of the first dot-com boom culminated in a progressive takeover of the Board of Supervisors.

These days, there's no mass movement to fight the evictions and displacement. Occupy Bernal, ACCE and others have successfully stopped the auctions of foreclosed homes, and even twisted the arms of banks to renegotiate some mortgages. Tenant organizations have been holding back efforts to weaken rent control for years.

Where is the building-by-building organizing of renters? Where is the street outreach in every neighborhood? Where are the blocked doorways of those being forced out of their apartments by pure greed? Where are the direct actions against the speculators and investors who are turning our neighborhoods into a monopoly game? Where is the pressure on the Board of Supervisors to pass legislation to curb speculation and gentrification rather than approve tax breaks for dot-com companies? Where is the pressure on state legislators to repeal the Ellis Act and other state laws that prohibit our city from strengthening rent control and eviction protections?

Every moment we wait, more people are displaced from their homes, more neighborhoods become upscale, more small businesses are lost. Progressives wake up.

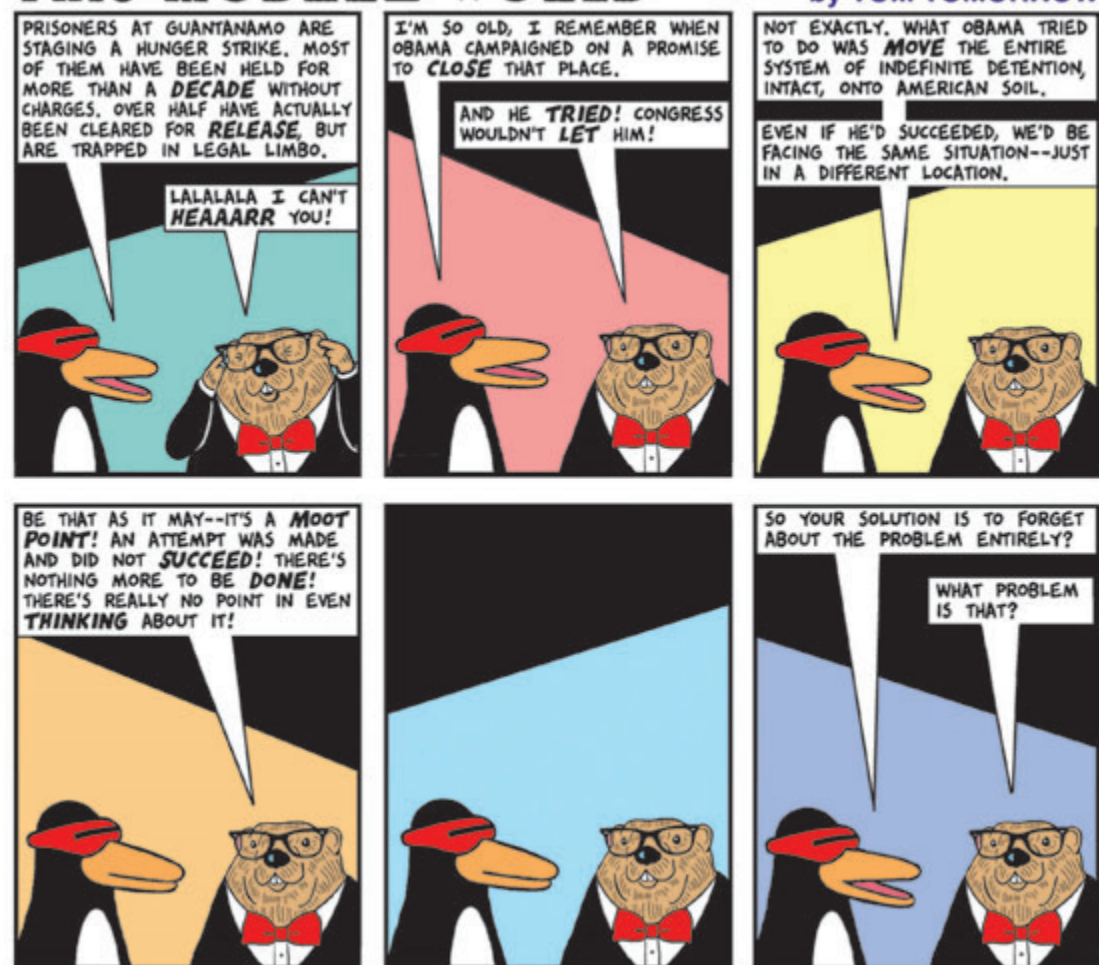
It's time to take back what's left of our city. **SFBG**

Tommi Avicoli Mecca is a longtime queer housing activist who works at the Housing Rights Committee. He is editor of Smash the Church, Smash the State: the early years of gay liberation (City Lights).



THIS MODERN WORLD

by TOM TOMORROW



A win for the tenants

EDITORIAL In a stunning victory, tenant advocates may have managed to derail a terrible piece of condo-conversion legislation — and replace it with a compromise that actually improves the current situation and could help slow the wave of speculative evictions.

The supervisors need to support the revised version of the bill — and if Mayor Lee wants to have any credibility at all with tenants, he needs to sign it.

For some 30 years, San Francisco has had a strict policy limiting the conversion of rental apartments to condominiums. Only 200 units a year get permission, through a lottery.

But thanks to the popularity of tenancies in common (a backdoor way around the limit) and the state's Ellis Act, which allows landlords to evict all their tenants and sell the units as TICs, there's now a long waiting list.

TIC owners say it's unfair that they have to accept (somewhat) higher mortgage payments and

reduced value on their homes because the wait for a conversion permit has grown to ten years or more. Real-estate speculators see huge profits in clearing buildings of long-term tenants with rent-controlled apartments, and selling the places as TICs.

When Supervisors Scott Wiener and Mark Farrell first proposed allowing more than 2,000 tenancy-in-common units to bypass the lottery, tenant advocates began organizing to defeat the bill. Nobody thought a compromise was possible — particularly when the landlord-backed Plan C refused to negotiate in good faith and to look for a solution everyone could accept.

But with the help of Supervisors Norman Yee, Jane Kim, and David Chiu, the tenants were able to craft a deal that clears up the backlog — and then prevents any further conversions for at least a decade. That's fair: If the limit is 200 a year, and TIC owners want to clear up a backlog of 2,000 all at once, a ten-year moratorium makes sense. The

tenant package also bars conversion of any buildings with more than five units and includes more protections for existing tenants.

If this proposal is really about helping TIC owners who face a long and uncertain time on the conversion list, then the compromise ought to be fine — and indeed, many TIC owners support it. The real-estate speculators who want to see evictions continue at a rapid pace hate it — this would make TICs less appealing and less valuable. But that's fine: Buying a TIC has never been, and should never be, based on a future promise of condo conversion. And if this slows down the horrifying epidemic of evictions and displacement, it will be a very positive change.

Wiener and Farrell didn't accept the compromise, but it was amended into their legislation anyway. The new version will come before the supervisors May 7. The supervisors should see this for what it is — greedy speculators against everyone else — and vote yes. **SFBG**



FAMED VIETNAM WAR WHISTLEBLOWER DANIEL ELLSBERG (LEFT) AND FORMER PRIDE GRAND MARSHAL JOEY CAIN (RIGHT) CONDEMNED SF PRIDE'S DECISION TO REVERSE ITS APPOINTMENT OF BRADLEY MANNING AS GRAND MARSHAL AT A RALLY APRIL 29. GUARDIAN PHOTOS BY REBECCA BOWE

SHIT H@#PENED

4.24-4.30.2013

\$ SHARE. AND SHUT UP.

The University of San Francisco's School of Hospitality Management weighed in on the "sharable economy" with a high-profile forum last week — and any possible criticism was utterly ignored.

The sharable economy, also known as collaborative consumption, described a new generation of Internet-based companies that facilitate peer-to-peer exchanges of goods and services — certainly has some positive attributes. But does it really live up to the overhyped claims of its biggest boosters, who evangelize it as a "revolution" that forever alters the economy in only positive ways? Have they really figured out a way to create something from nothing, or are there hidden costs, impacts, and complications?

We were hoping to hear that kind of balanced discussion at the symposium, featuring *What's Mine is Yours* author Rachel Botsman, with Airbnb CEO Brian Chesky giving the keynote luncheon address: "The Rising of the Sharing Economy: How is it expanding the Global Hospitality Industry."

Moderated by the department's administrative director, David Jones, the forum seemed the perfect place for a little academic skepticism, particularly given the hotel industry's concerns about unfair competition from Airbnb.

Besides, we wanted to ask Chesky directly why his company isn't paying the \$1.8 million a year in Transient Occupancy Taxes that it owes to the city, as well as how his business model relies on hosts who are violating their leases and tenant protection laws here, in New York City, and other cities.

Instead, all we got was uncritical boosterism, grandiose claims, creepy futurism, and the unfettered hubris of a 31-year-old CEO who claims to be altruistically saving the world while getting filthy rich in the process.



% PRIDE'S SPECIAL CLUSTERFUCK

So: Pride did a thing. After years of being no more politically risky than an bowl of strawberry Jell-O, the Pride committee — or some kind of mole within the Pride committee, according to SF Pride board president Lisa L. Williams' utterly weird statement about the whole thing — announced that Bradley Manning (a.k.a. Breanna Manning), jailed and pallid hero of the Wikileaks generation, soon to face a court-martial, was to be a Pride grand marshal.

An honor usually reserved for washed up TV actresses who once said the word "gay" on CBS prime time in the 1980s and craven politicians with dead eyes and hard hair, the Grand marshalship has before this stirred up about as much controversy outside the community as the color beige. And yet, on Friday afternoon, the world's head exploded.

The announcement, which appeared in the Bay Area Reporter, was quickly officially rescinded by Pride in the tone-deafest of ways, noting that the grand marshals "serve to represent the highest aspirations of the LGBT community" (um, Cloris Leachman, Cyndi Lauper, Sarah Silverman?). The statement, signed by Williams, said that giving Manning the honor "is, and would be, an insult to every one, gay and straight, who has ever served in the military of this country."

Now, suddenly people are discovering or rediscovering that Pride is a bland yet militant corporate entity that long ago strayed from its politically activist roots, even while it claims to

represent us all.

Facebook was aflame with locals up in arms over Pride's cowardice in the face of its criminal corporate sponsors, including Bank of America and Wells Fargo, and its gross media partners like Clear Channel. And former grand marshals — who get to name one honorary marshal a year — were stunned.

Barry Saiff, former Binet executive director, is on the College of Grand Marshals. In the past, that person chosen by that group has been accepted by the Pride board without question or controversy. (After all, there are typically about eight grand Marshals, and the "college" only names one.)

"What the Pride board did to repudiate that choice, especially in its official statement — to not be able to make the distinction between Manning's necessary actions and way the government is denigrating our troops with these illegal and unjust wars — is the height of stupidity," Saiff said.

How did it happen? Well, Joey Cain, another former grand marshal (and ten-year Pride board member) said he was told initially that Manning had won the vote — and then was informed later that there had been a "miscount," and Manning didn't win. By then, Manning's support group had already been told of the victory — and had to be called back and told the opposite. Then the full board was going to reinstate Manning; then it wasn't. A serious clusterfuck that Cain calls "Manning-gate — the cover up is worse than the crime."

Behind the scenes, some gay military people who don't like Manning organized hundreds of phone calls to the Pride office — "and Pride backed down," Cain said. Williams didn't return a call seeking comment.

A large crowd gathered outside San Francisco's Pride headquarters on April 29, spreading out up and down the sidewalk and out into the street and holding banners in support of Manning.

Famed whistleblower Daniel Ellsberg, who helped foment opposition to the Vietnam War by leaking classified government documents known as the Pentagon Papers to the New York Times in 1971, made an appearance.

"A big mistake was made by the Board of Directors of SF Pride," he said. Referencing Williams' statement not even a "hint" of support for Manning would be tolerated, Ellsberg said, "I don't hint at support for Bradley Manning. I couldn't be louder. I will be marching in that parade, for the first time for me, with a banner honoring Bradley Manning."

The fact that all of this is coming up again right now — especially when same-sex marriage is before the Supreme Court and Don't Ask, Don't Tell has been rescinded — is extremely interesting. Could an actual protest movement like Gay Shame rise from the embers of assimilation? You bet your sweet Breanna.

We may actually have to go to this year's parade! (**Marke B. and Tim Redmond**)

We submitted our questions in writing. We tried to raise them in the Q&A. But Jones ignored our submission, cut off the Q&A early — and Chesky turned and darted out a back door before we could catch him.

Everyone just seems so enamored of what Botsman called "the wonderful world of collaborative consumption," with its focus on economic "disruption," that tech-lovers label she used over and over, without really stopping to think about the impacts of disrupting established economic and regulatory systems.

"It's like the United Nations at

every kitchen table. It's very powerful," Chesky said. "I think we're in the midst of a revolution and not a lot of people are talking about it."

Actually, it seems that everyone is talking about collaborative consumption these days, which is why Chesky was recently on the cover of *Forbes* and *The Economist*. But not a lot of people seem to be asking tough questions or challenging assertions that Chesky and his young brethren are making, such as, "For us to win, no one has to lose."

That would have been a good time for Jones to ask, "If that's true,

why are you refusing to pay the tax money you owe the city, money that helps pay for Muni, street maintenance, the police, and other city services that visitors use?" Because the more Airbnb wins business from traditional hotels that do pay the TOT, the more the rest of us lose.

Similarly, in big, expensive cities that have developed complex systems regulating landlord-tenant relations — an essential system that determines who gets to live in these cities and how diverse and inclusive they remain — Airbnb offers a mechanism for circumventing those rules, a

system it barely even acknowledges.

Chesky envisions the next generation of hotels creating rooms that cater to the individual tastes and preferences, from the music piped into the room to what's in the minibar, all discerned from Facebook and other online mechanisms that create what Botsman called our "digital exhaust."

"Consumers aren't strangers, they all have profiles and you can know everything about a person," Chesky said, sending the chill of dystopian futurism down our spine. (**Steven T. Jones**)

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BY STEVEN T. JONES
steve@sfbg.com

NEWS May Day, also known as International Workers Day, began in the United States, but it's been all-but ignored by most Americans for decades. And on this May Day, 2013, in the city of San Francisco, it's a good time to note that the growing wealth and income gaps between the rich and the rest of us are reaching historic highs — a dangerous situation, many economists warn — and hardly anyone at City Hall is talking about it.

The job boom in San Francisco, much touted and promoted by Mayor Ed Lee, has been largely in the tech sector, which has created great wealth. But some economists are starting to argue that the Internet, rather than creating economic and political democracy, has done just the opposite.

We're talking about more than just high rents and gentrification — the industrial sector that San Francisco is pinning its future on, critics say, is one of the most brutally monopolistic and exploitive in modern history. It should come as no surprise that the Bay Area has among the highest income and wealth inequality in the nation.

There's no shortage of data pointing to growing inequality and the danger that it poses, but the bottom line is that hoarding of wealth by the rich is causing the middle class to shrink and to make it harder for those on the bottom to just get by.

"About 6 in 10 of us believe that the tax system is unfair — and they're right," Nobel-laureate economist Joseph Stiglitz noted in a recent New York Times column. "Put simply, the very rich don't pay their fair share."

But Americans generally don't understand how bad things really are. Polling done by Harvard and Duke University researchers in 2010 found most Americans vastly underestimate this country's wealth gap (most thought the top 20 percent controlled 59 percent of the country's wealth, rather than the true figure of 84 percent), and overwhelmingly preferred far more economic equity (most respondents thought it would be fair for the top fifth to control 32 percent of the wealth, which is the case in Sweden).

Part of the misunderstanding comes because "the economy" of the wealthy is doing great, even if that doesn't help most Americans. "The stock market is basically back to where it was in 2000, while corporate earnings have doubled since then. Yet the real median wage is now 8 percent below what it was in 2000, and unemployment remains

Wealth — vs. — Work

The tech sector has created great wealth — and worse inequality. Is that San Francisco's future?

high," UC Berkeley Professor Robert Reich, another leading voice on the issue, wrote on his blog last month.

"Most of the Western world has experienced an increase in inequality in recent decades, though not as much as the United States has," Stiglitz wrote. "But among most economists there is a general understanding that a country with excessive inequality can't function well."

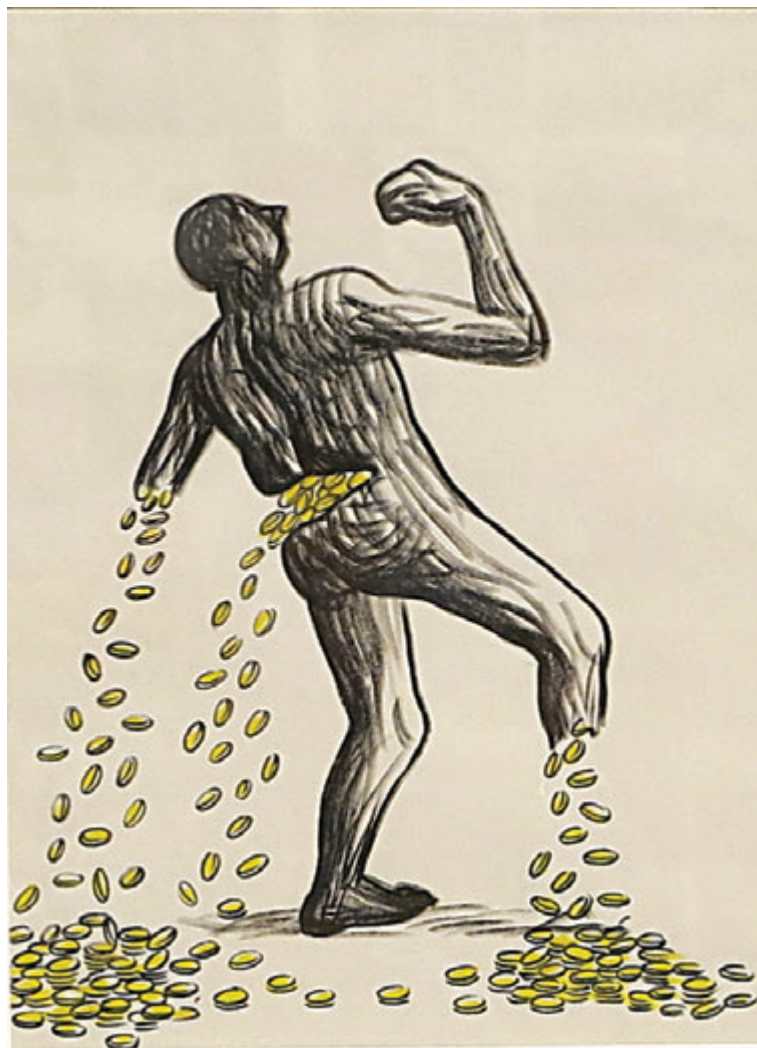
GEN Y, X, HIT HARDEST

The wealth divide is not only growing, but it is impacting young people and minority groups particularly hard, and with that concentration comes the potential for social instability and unrest.

The growing divide between the rich and the rest of us is being felt most acutely by Hispanics and African Americans, according to a new report by the Urban Institute, "Less Than Equal: Racial Disparities in Wealth Generation."

In 2010, white families earned about \$2 for every \$1 earned by black and Hispanic families, a ratio that has held steady for about 30 years. But an even more important and telling figure is the gap in wealth, which includes savings, investments, and home values minus total debts. Before the recession that began in 2008, white families had four times the wealth of black and Hispanic families. That ratio widened to 6-1 by 2010. The most recent figures show the average wealth of white families is \$632,000, compared to \$98,000 for black families and \$110,000 for Hispanic families. The reasons range from inheritances to tax policies skewed in favor of the wealthy, such as mortgage deductions and low taxes on retirement savings and capital gains.

"The federal government is subsidizing asset building and it's going to high-income people," Caroline



Ratcliffe, a senior fellow at Urban Institute who helped write the study, told the Bay Guardian.

She called that policy dangerously short-sighted because it causes social ills such as crime and poverty, as well as putting a damper on future economic growth, which in this country relies on consumer spending by a strong middle class.

Ratcliffe also helped produce an Urban Institute study that came out last month, "Lost Generations? Wealth Building among Young Americans," which showed how Generations X and Y — those under 40 years old — are in worse shape and have far fewer opportunities to build wealth than previous generations.

"Their average wealth in 2010 was 7 percent below that of those in their 20s and 30s in 1983," the study states. "Even before the Great Recession, young Americans were on a strikingly different trajectory. Now, stagnant wages, diminishing job opportunities, and lost home values may be merging to paint a vast different future for Gen X and Gen Y. Despite their relative youth, they may not be able to make up the lost ground."

The situation is even worse in supposedly prosperous California. A November 2011 study by the

California Budget Project, "A Generation of Widening Inequality," found that "a disproportionate share of income gains in recent decades has accrued to the very top of the distribution, in spite of continued productivity gains."

A big reason for the disparity is policies that tax work at higher rates than investments, which make up a significant portion of wealthy people's income. The top 5 percent of California taxpayers made 54.5 percent of their incomes from work and 42 percent from investments (and 3.5 percent from retirement income), compared with the bottom 95 percent of Californians, who made 80.8 percent of their income from wages and 11.3 percent from retirement income.

Among the 50 states, California ranked seventh in income disparity, between Alabama and Texas. Among urban areas in the US, the Bay Area has the seventh highest income disparity in the country. Economists and historians say such inequities aren't sustainable, and they are bound to put pressure on the political system whose policies created them. As Ratcliffe concluded: "We need our federal leaders to focus more on these disparities."

Or, as San Francisco economist Peter Donohue put it, "We're mov-

ing toward a moment when the opportunity to restructure American politics is approaching. I'm content to be patient and watch things come apart this year."

And San Francisco — a rich city with glaring and growing economic inequities, where city policies continue to subsidize technology companies backed by wealthy investors even though unemployment is low and the cost of living is rising steeply — could be one of the places where things begin to come apart.

THE IRONY OF TECHNOLOGY

In many ways, the technology sector has played a cruel hoax on the American people. Computer technology promised to expand the economy, increase productivity, and democratize society. Instead, it has helped downsize the US workforce, made the average person work harder for stagnant wages, and accelerated the decline of the media, unions, and democratic institutions, replacing them with a cacophony of bloggers and often powerless voices drowning in a sea of idle chatter.

True, the Internet and related technologies did generate wealth and prosperity — but economic data since the dawn of the Worldwide Web clearly shows that prosperity has not been broadly shared. Instead, the Internet — along with the illusory ideals of libertarian individualism its biggest backers support — has helped usher in the biggest consolidation of wealth since the Gilded Age.

Robert McChesney is a communications professor at the University of Illinois who has written several books on the relationship between democracy and our increasingly corporate-controlled media. His new book, *Digital Disconnect: How Capitalism is Turning the Internet against Democracy*, examines how technological and political changes have consolidated wealth and power.

McChesney said that 20 years ago, the Internet was presented to the public as "the mightiest weapon ever against inequality, both political and economic inequality," a message still sounded by its biggest boosters. But instead, he noted that almost half of the largest corporations in the US got that way by monopolizing technology sectors and gobbling up smaller competitors.

"One of the great ironies of the Internet is it is one of the greatest creators of economic monopolies in history, bar none," he told the Guardian.

Whether it's Google, Facebook, Airbnb, or Twitter, he said the leaders in any realm of technological innovation become the de facto gathering spots for consumers

— and the corporations then use that market power to kill off any would-be competitors, a reality that extends from the globalized virtual world into the localized real world.

“It has eliminated the ability to have local alternatives,” he said.

McChesny is no fan of Mayor Lee’s embrace of tech-centered economic development.

“It’s tragic, it’s pathetic, it’s outrageous, it’s obscene — but it’s also what you’d expect,” McChesny said. “This is the world we live in, one of extraordinary monopolies. These companies are so large that it’s a new Gilded Age. And they have nothing to fear from the government, even when they blatantly rip people off.”

The other great irony of the Information Age is how the investor class has appropriated for itself the worker productivity gains enabled by technology. Nowhere is that more true than with tech workers themselves, who tend to work longer than legal hours creating tools that increase productivity — which should allow us to work fewer hours.

The economic data clearly shows that the average American has been working steadily more hours for at best stagnant wages since the 1970s

when the country’s prosperity was last shared in an equitable way across classes. And technology companies themselves, and the tax laws that govern them, are some of the worst examples of the problem.

“They are produced largely by

THE INTERNET IS ONE OF THE GREATEST CREATORS OF ECONOMIC MONOPOLIES IN HISTORY.”

ROBERT MCCHESNY

companies with intangible assets, and they produce intangible assets, so it’s largely under the radar... People don’t understand that intangible assets are often far greater than real assets,” said Donohue, noting that everything from the venture capital funds that fuel Internet

start-ups to the patents and intellectual property they produce largely escape taxation, particularly here in California (whereas Oregon, Florida, and other states do tax some intangible assets, such as the money tied up in investments). “California has a tax code that has gone out of its way to exempt intangible assets.”

McChesny and others do think things are slowly changing, with the old lies and deceptions getting less believable as economic hardships get more widespread and the monopolies stifle innovation, a process that he said has already begun.

“The start-up phase of the Internet is slowing down,” said McChesny, whose book documents that trend, which is attributable to everything from patent law to the unfair competition of monopolies. “This system isn’t working and most people are being dealt a bad hand,” he told us, noting that many polls show the people are ahead of political and economic leaders on the understanding the issue. “But it is a declining system, a decaying system...Something has to give. You can’t have the continuation of corruption at the political level and the economic damage it does and not have a backlash.” **SFBG**

Basic rights for domestic workers



The California Domestic Workers Bill of Rights would apply basic federal labor protections (such as a minimum wage, the right to breaks, and basic workplace safety standards) to domestic workers. If it becomes law, credit will go in part to its author, Assemblymember Tom Ammiano, but also to the California Domestic Workers Coalition, which has been pushing the issue for years.

Supporters of the bill say it’s unconscionable that domestic workers — the people who care for our children and grandparents and tend our homes — are one of just two occupations exempt from the Fair Labor Standards Act of 1938, the other being farm workers (another profession with a well-documented history of labor abuses, and also one comprised largely of unpaid immigrants). “We need to have protections for the people who do really important work,” Katie Joaquin, campaign coordinator for the coalition, told the Guardian.

As we reported recently (“Do We Care?,” 3/26/13), Gov. Jerry Brown vetoed the measure last year after it was overwhelmingly approved by the Legislature, expressing the paternalistic concern that it may reduce wages or hours of domestic workers. But its supporters have come back stronger than ever this year. Now known as Assembly Bill 241, the measure cleared the Assembly Labor Committee on a 5-2 vote on April 24 and it now awaits action by the Assembly Appropriations Committee. They say this bill, which New York approved in 2010, is a key step toward valuing caregiving and other undervalued work traditionally performed by women. **(Steven T. Jones)**

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BY REBECCA BOWE
rebecca@sfbg.com

NEWS David Graeber is renowned among occupiers and idealists as an intellectual founder, or anti-leader as it were, of the Occupy Wall Street encampment that sprung up in Zucotti Park in the fall of 2011. He's an organizer, an anarchist, a professor of anthropology and sociology at Goldsmiths University of London, a former instructor at Yale, and the author of several books, including *Debt: The First 5,000 Years*, a tome tracing the concept of debt back to the roots of Western civilization.

His latest book, *The Democracy Project: A History, a Crisis, a Movement* (Spiegel & Grau, 2013), chronicles the rise of Occupy, a leaderless economic justice movement Graeber unapologetically characterizes as a success. In honor of International Workers Day, May 1, the *Bay Guardian* caught up with him over coffee to talk about economic pressures facing today's workers, particularly the young and marginalized.

Turns out, it's not a pretty picture out there — but at least Graeber, who has a propensity to collapse into giggles between full throttle

ruminations on the absurdity of global economic policy, has a sense of humor about it.

Below are some excerpts.

Bay Guardian: Looking at the Occupy movement, the mainstream narrative seems to be that it was a

short-lived, failed experiment and now it's over. But in your book, you ask the question 'why did it work?'

David Graeber: Let's put it this way. When was the last time that the issue of social class was put at the center of American politics? Probably the 1930s. Social move-

ments have been desperately trying to do this for 50, 60, 70 years and gotten nowhere. We managed to do it in three months. Um, that's pretty impressive. ... And I'm pretty sure that if it weren't for us, we'd have a President Romney right now. That whole 47 percent thing? It would

not have resonated had it not been for the 99 percent thing.

BG: Why do you think the idea of wealth inequality, of all issues, resonated so much?

DG: I think because there's a basic change in the way capitalism works in America. It's been going for some time, but it just became unmistakably apparent after 2008. People talk about the "financialization" of capitalism, and it sounds very abstract. Casino capitalism, speculation, they're playing these games, they're making money appear out of thin air, which is not entirely untrue. ... It's based on getting everybody into debt. The profits of Wall Street are — they now say a very small percentage is actually based on commerce — it's now based on finance. But what does 'based on finance' actually mean? It means they go into your bank account and take your money.

I've been trying to figure out just what percentage of the average American's income is simply extracted every month by the finance sector. ... You count mortgages, you count credit card debt, loan debt, all the fees and penalties that you don't notice... all that stuff put together

PHOTO BY ADAM PEERS

Debt peons, unite!

Author David Graeber talks about capitalism, solidarity, and the war on the imagination

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comes to about 20 percent at least, and probably higher. For example, families that are in their early 30s, it's often 40 percent. ... I saw a poll the other day that said, for the first time since they've been taking statistics, a majority of Americans don't consider themselves middle class. ... And I think the reason for this is because it really never was an economic category. It has to do with how you feel you relate to basic institutions. What middle class first and foremost means is, if you see a policeman, do you feel safer, or do you feel less safe? ... Then there's more going on. For the first time, we found that there is incredible solidarity between students and workers, which have traditionally not been friends — go back to the 60s and it's hard-hats beating up hippies. Now, the transit workers in New York are suing the police over taking their buses to arrest us [occupiers].

BG: How would you reflect on the economic condition that workers are facing, compared with how things were historically over the last several decades?

DG: It's atrocious. One thing that's happened is there's been this disconnect between productivity and

wages. This is kind of the deal they struck at the end of World War II in most of the North Atlantic countries: It used to be that you work harder, you produce more, you get a share of the profits. And that was worked out through mass unionization, it was worked out through negotiations,

“YOU GET TO BE A PATHETIC MINION VAMPIRE, WHERE YOU’RE IN DEBT THE REST OF ETERNITY.”

DAVID GRAEBER

and it was tacit somewhat, but you know, it was understood.

Since the 70s, that deal is off. So, productivity goes up, wages stay flat. So that's why they say all profits have now gone to one percent of the population. So workers are working harder and harder, more and more

hours, under more and more stress. ...It's all the more difficult because of education, because now it's gotten to the point where if you don't have a college degree, your chance of having any benefits at work is basically nil. If you want to have health care, you need to go to college. At the same time, if you want to go to college, you need to pay student loans. So you're double damned. ... You have all these people who are sort of trapped: I'd like to finish, I'm still going, I'll take night classes — for five or ten years, while you have a working class job. So the line between the students and the proletariat blurs, and this is one of the reasons why the student loan issue actually spoke to people in unions.

And there's also a shift in the type of work. Did you ever see the “We are the 99 percent” tumblr page? It was all these people talking about their jobs... their debts and difficult medical problems.... One of the things that fascinated me about that was that like 80 percent of the people on that page were women. ...They were all doing something where the work was clearly to the benefit of someone else. And I think

CONTINUES ON PAGE 14 >>

Hacking Oakland's budget

Sporting trucker hats, nose rings, and, in activist Shawn McDougal's case, a white tee with “Revolutionary” printed across the front in simple black lettering, the young, energetic activists assembled at Sudo Room, an Oakland hacker space, come across as unlikely ballot-initiative proponents. Nevertheless, in a few short weeks, the all-volunteer Community Democracy Project crew intends to hit the pavement and begin collecting signatures for a measure to introduce “participatory budgeting” to Oakland city government.

Their objective is to set up a kind of direct democracy system for hashing out the city's discretionary spending. The proposal would create a charter amendment and a new Oakland city department to reconfigure the politically contentious budget allocation process, by “shifting accountability in a way that more people are able to engage,” says organizer Sonya Rifkin.

The proposal envisions convening democratic “neighborhood assemblies,” each of which would represent roughly 4,000 Oaklanders. Any resident age 16 or older would be free to attend meetings and vote on NA proposals. The NA proposals would then be forwarded onto citywide committees and synthesized as proposals for the ballot, whereupon the electorate would have the final say.

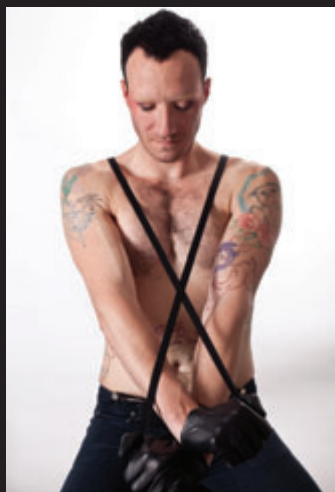
For the Community Democracy Project organizers, who mostly became acquainted through Occupy Oakland, the radical concept is just as much about achieving equitable budget allocation as it is about stoking the embers of community building. To place it on Oakland's city ballot, the ambitious campaigners hope to collect 40,000 signatures in the next six months.

It's a tall order, yet the activists appear undaunted. It's a movement, McDougal says, comprised of “regular people, realizing that they don't have to be spectators. They can be participants.” (Rebecca Bowe)

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NEWS

PROTESTERS AT AN APRIL 25 RALLY

GUARDIAN PHOTOS BY REBECCA BOWE



Solidarity with Bangladeshi workers

News of a Bangladesh factory collapse last week that killed hundreds of low-wage workers reached San Francisco just as labor organizers were preparing to rally for stronger safety measures in overseas sweatshops.

Last November, a fire broke out in the Tarzeen Fashions factory in Bangladesh, killing 112 employees who produced garments for Walmart and other retailers. Sumi Abedin, a 24-year-old garment worker who earned about \$62 a month working 11-hour days, six days a week, survived the blaze.

Through a translator, Abedin told reporters, "We were trying to exit through the staircase, and then we saw a lot of burned bodies, injured bodies. And I jumped through a third floor window because I thought, instead of being burned alive, even if I die, my mother will get my body."

Abedin was standing outside San Francisco's Gap headquarters, flanked by Bay Area activists from Jobs with Justice, Unite HERE, Our Walmart, and others.

They were there to call on the popular retailer to sign a fire-safety agreement to implement renovations, at an estimated cost of about 10 cents per garment. In a statement, Gap noted that it had implemented its own four-point plan "to improve fire safety at the selected factories that produce our products."

Gap had no direct connection with the Tarzeen Fashions blaze that Abedin narrowly escaped. Yet Bangladesh Center for Worker Solidarity organizer Kalpona Akter explained that the campaign was targeting Gap because "they're saying they have corporate social responsibility," yet have refused to sign onto the worker-sanctioned, legally binding fire safety agreement endorsed by BCWS, which brands such as Tommy Hilfiger and German retailer Tchibo have committed to. "This is one appropriate thing Gap can do in this moment," Akter said, "if they really wanted to prevent this death toll in other parts of the world." **(Rebecca Bowe)**

CONT>>

that those are the people who are the most screwed right now, ironically. The more obviously your work benefits other human beings, the less you're paid.

BG: Going back to this idea of debt — your book [*Debt: The First 5,000 Years*] looks at debt through the ages of human history. I'm curious to hear your thoughts on debt as it relates to personal freedom.

DG: That's one of the most pernicious things about the current debt regime in America. Being young is supposed to be a place where you can let your imagination run free and explore your sense of possibility. That's what college used to be. In a sense, those students who are just out of college, I always call them post-students, they're the kind of people who are activists, the kind of people who are thinking okay I'll start a band, maybe I'll be an artist. That's where everything comes out of in a generation, where everything new and exciting emerges. What could be more stupid than taking all those people and turning them

into debt peons? ... I think of it like horror movies — what is it that's so scary about monsters? It's that they turn you into them, right? Vampires, werewolves. But you don't get to be like the really cool super count vampire, you get to be a pathetic minion vampire, where you're in debt for the rest of eternity, as a flunkie. In a way, that's what's scary about debt. It forces you to think like a capitalist, you have to think about money and profit all the time. But it's even worse, because you're a capitalist with no capital. It like totally destroys your ability to think of anything but money, and you don't even have any money.

BG: Another thing we're seeing increasingly is austerity measures and public sector spending cuts. What's the root cause of these rollbacks, and what do you see as the most appropriate response from economic justice activists?

DG: I am in the peculiar situation at the moment that some members of the ruling class actually talk to me and even ask for my advice. Which, you know they're in trouble if they're talking to me, right? Part of the reason for that is that these guys

are on a completely self-destructive course. I live in the UK most of the time. They're going into a triple dip recession because of these austerity programs. Now what are you going to make of it? It has nothing to do with economics.

BG: So why is it happening?

DG: It's moral. It's political, and moral. Neoliberalism is not basically an economic ideology. It's about politics. ... Always prioritize the political advantage over the economic advantage. Breaking unions, getting rid of job security, making people work more and more hours — that's not economically efficient. ... So what does it do? Well, it's the best thing you could possibly do if you want to depoliticize workers. ... The classic justifications for capitalism are harder and harder to maintain. ... So what excuse do they have left? They can say, well, it's the only thing that's possible. Basically all they can do is hammer away at our imagination. The only alternative is this, or North Korea. And the amazing thing is that the only war they've won, is the war against the imagination. **SFBG**



BY THE BLOB
culture@sfbg.com

THE BLOB Good green goddess, we're only midway through the season but your Blob is getting asparagus out! This year, that delectable spring stalk seems especially abundant on menus about the Bay, from the warming canh cua mang tay (crab and asparagus soup) at **PPQ Dungeness Island** (www.ppqcrab.com) in the Outer Richmond to the verdant asparagus ice cream served at a Blob friend's garden party. Along the way: zingy asparagus lemon pizzetta with prosciutto at **Per Diem** (www.perdiem.com) in the FiDi, using Zuckerman Farm in Stockton's trademark purple variety, and the snap of a Shattuck tempura roll with battered yam at Mission vegan Japanese go-to **Cha-Ya** (762 Valencia, SF).

The following treats are delightfully void of nubby spears — you can asparaguess why. Yet they're pretty veg-tacular all the same.



PHOTO BY DAVID SCHNUR

WOLFGANG SALAD AT MARKET AND RYE

As the Blob was rolling through the diner-riffic wonderland that is West Portal — seriously, the bottomless coffee per square footage of this neighborhood is out of control — she remembered a sustainable, construct-your-own salad green spot had sprung up among the laden hash brown platters: Market and Rye. (There's also one on Potrero Hill.) With choices like strawberries, flax seeds, crispy onions, and, yes, roasted asparagus, it was a lunch lock. It was also lunch

Mean greens

rush, and the supercute staff seemed a might stretched to put together everyone's picky orders, so the Blob chose a signature Wolfgang salad (\$10.50) instead. It's a twist on your old school Asian chicken salad, loaded with roasted chicken, red cabbage, carrots, toasted sesame seeds, mandarin oranges, crunchy Asian trail mix, and hot mustard soy vinaigrette.

The dressing was just a bit too creamy-thick for the Blob's taste. But if there's one thing she loves, it's a twisted Asian chicken salad. So she sat right down at the rustic space's communal table with her Mason jar of strawberry water — and Wolfganged that ish right down. You can also order yummy premade salads like spring pea with lemon dressing or broccolini Waldorf by the scoop, like ice cream, which is neat. 68 West Portal and 300 De Haro, www.marketandrye.com



PHOTO BY MARCIA GAGLIARDI

HAYES VALLEY FARM COCKTAIL AT ORBIT ROOM

The Orbit Room is such a special splice of atmospheric Europe cafe into artisanal SF cocktailia that the Blob hates to risk ruining it by over-promotion. Its spring drink menu is stunning (\$10 each — add egg white for two more dollars, cluck cluck). The Blob stopped in with tasty amiga the Tablehopper (www.tablehopper.com), who recounted her scandalous Coachella exploits while enthusing over a Koriander — practically a salad in a glass, with leafy cilantro, tequila, ginger syrup, lime, and celery bitters. A Spring Shrub shapes a traditional American shrub (a colonial-era cocktail using sweetened vinegar syrup) with strawberry balsamic and black peppercorn base, vodka, lemon, a splash of rosé, and mint seltzer.

But the delicious Hayes Valley Farm coated the Blob's gul-

let. It's a classic bee's knees cocktail, popular during Prohibition, with honey from the farm down the street, gin, lemon, celery juice, and rose water — all romantically garnished with dried rose petals. Sweet, but also bittersweet: sweet because the Hayes Valley farm honey came back after a massive bee die-off in 2010, bitter(ish) because the farm itself will be demolished next month for pricey condos. (The stalwart farmers claim to be OK with this, appreciating the brief time they had.) In 50 years, will people believe there was once a thriving farm there, not in 1813 but in 2013?

1900 Market, SF. www.orbitroomcafe.com



PHOTO BY DAVID SCHNUR

"LA FESTA DI TUTTE LE FESTE" AT CUPOLA

If you're going to name something "the feast of all feasts" and price it at \$30, you know the Blob's gonna check it out — even if it's at a mall (in this case under the dome, thus "cupola," at the Westfield Center). And yes, even though it does that awful phony four percent HealthySF surcharge thing, which the Blob didn't know until she got the bill. Up to that point, she would have recommended it profligately.

Strap yourself in for eight or so random courses from handsome Lark Creek offshoot Cupola's impressive Italian menu, decided by the kitchen. (A complementary "Festa Di Bacchus" wine journey can be had for \$17.) As in: two-plus hours of well-portioned food — no flighty tasting menu flim-flam here, these are actual dishes. As in: the Blob and her companion Pinky received two whole Neopolitan pizzas (margherita and spice sopressata), a gloriously delicate handkerchief pasta with simple red sauce, a butter lettuce and gorgonzola salad, another salad of chopped veggies and wine-marinated croutons, an al dente squash and (sorry) asparagus dish, frothy strawberry tiramisu. The highlight? A somehow feather-light artichoke lasagna — they do pasta soft here — accompanied by an arugula-cashew salad. Finally, the Blob was stuffed!

Westfield Center, 845 Market Street, fourth floor, www.cupolasf.com **SFBG**

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WEDNESDAY 5/1

PAUL TAYLOR DANCE COMPANY

In July, Paul Taylor will be 83. He founded his company in 1954. He has danced with Balanchine, Graham, and Cunningham. With Trisha Brown out of the picture, he is the last of the giants of American Modern Dance left standing. He has long entered the classroom on American dance, and yet he keeps working as if there were no tomorrow. Maybe there isn't. His dances are gorgeous to look at, yet many of them cut like a scalpel through what Taylor sees as a hypocrisy in patriotism, the family structure, social justice, and gender roles.



His musical world is huge, ranging from Bach to Piazzola, Stravinsky to the Andrew Sisters. During this engagement the company will present three programs with eight works, half of them new to SF. Who can compete with that? (Rita Felciano)

Wed/1-Sat/4, 8pm; Sun/5, 2pm, \$35-\$60

Lam Research Theater
Yerba Buena Center for the Arts
700 Howard, SF
(415) 978-2787
www.sfperformances.org

WEDNESDAY 5/1

MICHAEL LEWIS

Financial scribe Michael Lewis gained pop culture fame with his sports books-turned-movies. Even so, *Moneyball* and *The Blind Side* are, at their core, business stories that delve into the (often incorrect) assumptions of appraising the physical traits and skill sets of athletes. The Berkeley-based writer established himself with *Liar's Poker*, in which he described his personal experiences working in the infantile culture of Wall Street and



debunked how traders were making millions selling junk bonds and mortgage bonds — in 1989. Last year, Lewis penned an in-depth Vanity Fair profile of President Barack Obama after obtaining six months of access to the White House, the president and members of his inner circle. (Kevin Lee)

In conversation with Dacher Keltner
7:30pm, \$27
Nourse Theatre
275 Hayes, SF
(415) 392-4400
www.cityarts.net

THURSDAY 5/2

BRAD HOWE

Alexander Calder's mobiles were perfect for the mid-20th century. Colorful shapes that hung in an ordered disarray took up the aims of modernism to resist tradition, banish realism, and do something new. But nowadays, though they fit beautifully in the galleries of great museums, Calder's art doesn't engage the big bad world of rapid connectivity defined by Twitter, Google, and high-speed travel. Brad Howe's does. Taking up the mobile and sculpture, the artist updates the legacy of colorful shapes by adding more chaos, color, and whimsy. At the Caldwell Snyder Gallery, you'll see works that are perfect for the 21st century. (Laura Kerry)

Through May 31, free
Caldwell Snyder
341 Sutter, SF
(415) 392-2299
www.caldwellsnyder.com

THURSDAY 5/2

COWBOY JUNKIES

Cowboy Junkies are influential in the genre of Americana music. They also happen to be Canadian. All irony aside, almost three decades after their formation, the Junkies continue to embody solid, humble songwriting and lo-fi acoustics, a welcome respite

BRAD HOWE THURSDAY/2



from the overproduced hip-hop and overwrought indie rock of contemporary music. Margo Timmins' haunting alto voice remains as exquisite and heart-



breaking as it was in 1985, while the band's cohesion and form has only improved. It takes a special band to survive decades of music industry tumult, and a truly extraordinary band to do it with style and grace. (Haley Zaremba)

10pm, \$32
Yoshi's
1330 Fillmore, SF
(415) 665-5600
yoshis.com/sanfrancisco

FRIDAY 5/3

COUNTERPULSE MAY DAY

If you live in a northern climate, you understand why May Day celebrations were important. Finally, the ground had warmed enough to plant tomatoes. Enough of a reason to pick up some ribbons and wind yourself around a pole. We

are no long an agricultural people so May 1 has become an occasion to honor all kinds of labor by men and women around the globe. What better date — or dates — to bring together local arts workers who with their sweat (after all, most of them are dancers) "feed" us year round. And May 1 happens to be CounterPULSE's eighth anniversary — not very old, but could we imagine the City without this place that is so wide open to experimentation and nourishes



artists and audience alike? Over 20 of them have offered to perform in this combined festival-fundraiser. Check out the impressive line-up on the website. (Felciano)

Through May 5
8pm, \$35 and up
CounterPULSE
1310 Mission, SF
(415) 626-2060
mayday2013.eventbrite.com

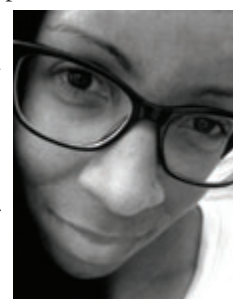
FRIDAY 5/3

MURMUR IN THE INVENTORY

Reason number 567 I love San Francisco: a publicist I've worked with for years — receiving her press releases regarding Cutting Ball Theater and other arts organizations

— also happens to be a widely published, prizewinning poet. Erica Lewis' third collection, *murmur in the inventory*, came out a few months ago on contemporary poetry imprint Shearsman Books. The author describes the work in *murmur* as being about "fragmentation, being haunted, and how sometimes you are your own ghost;" fellow SF poet Cedar Sigo calls it "gorgeous and arresting." Get to know this multi-talented writer at two Oakland readings this week. (Cheryl Eddy)

Tonight, 7:30pm, free
Studio One Art Center
365 45th St, Oakl.
studioonereadingseries.blogspot.com
Sat/4, 5pm, free
Aggregate Space
801 West Grand, Oakl.
www.aggregate.space.com



FRIDAY 5/3

ALICE RUSSELL

Before neo-soul Brits Adele and Amy Winehouse invaded our shores, there was Alice. The Suffolk, England native has been belting out full-bodied numbers in Aretha Franklin-style since the early 2000s. DJs ranging from DJ Scruff to Fatboy Slim have looked to Russell for upbeat collaborations, while the electronic jazz producer Quantic and Russell paired brilliantly for their warm and inviting *Look Around the Corner* released last year. Her most recent, *To Dust*, showcases Russell's entire range, from the dance-pop of "Hard and Strong" to the Erykah Badu-like fusion of R&B and hip-hop in "Twin Peaks." (Lee)

With the Shotgun Wedding Quintet, DJ Carnita

9pm, \$20

Mezzanine

444 Jessie, SF

(415) 625-8880

www.mezzaninesf.com

SATURDAY 5/4

oOoOo

The latest developments surrounding oOoOo are shrouded in mystery. Here's what we do know: oOoOo is San Francisco-



based experimental chillwave producer Chris Dexter. Dexter launched a new record label in April called Nihjgt Feelings that is allegedly based in "the Turkish island of Bozcaada" according to the label's Facebook page. Dexter's debut album *Without Your Love* is set to be released on the new label this June. This show is supposed to be a full preview of said album, and if the online samples are anything to go by, it should be a spacey, haunting doozy. As opener, LA's Groundislava brings his own mix of odd blips, video game effects, and old-school house sounds. (Lee)

10pm, \$15

Public Works

161 Erie, SF

(415) 932-0955

www.publicsf.com

SATURDAY 5/4

"CUATRO DE XYLO"

After taking a year off of building one of their massive art installations for Burning Man last year, the Flaming Lotus Girls are coming back strong this year with Xylophage, a massive tree stump sprouting mushrooms, light, sound, and evocative symbolism. Since embedding myself with the FLGs in 2005 for a Guardian cover story ("Angels of the Apocalypse," 8/17/05), we've enjoyed watching this beloved local crew go on to international acclaim for work on and off the playa. The Flaming Lotus Girls got a big art grant from Black Rock City LLC this year to build Xylophage, but as usual, it only covers about half the cost of this ambitious installation. That's where you come in. Come join the FLGs at their Hunters Point workspace, marvel at their many creations from over the years, enjoy some beer and BBQ, and chat up these gorgeous creatures as they poof some fire for you. Poof! (Steven T. Jones)

2-10pm, \$5-\$20

Box Shop

951 Hudson, SF

www.flaminglotus.com

SUNDAY 5/5

"WARNA"

A lot of today's electronic and indie music whiz-kids-of-the-moment could boost their creative staying power if they experienced more live performances of some of the music that inspired their forebears. The hypnotic, polychromatic bell-like sounds of the traditional Balinese gamelan orchestra has influenced innovators from Sonic Youth to Derrick May. (Fun fact: the first recorded instance of a gamelan played at a rave was in 1997 in Santa Cruz.) The Bay's spectacular, and spectacularly huge, Gamelan Sekar Jaya ensemble, in collaboration with "bronze orchestra" Gong Kebyar, draws together 40 of its musicians and dancers for "Warna" — a word meaning both "color" and "caste." The program will explore "the playful melodies and dances of Balinese villages and delve into the arts nurtured by the powerful kings of Bali" in an explosion of sight and sound — which is exactly the kind of exploration we like. (Marke B.)

7:30pm, \$10-\$20

Julia Morgan Theater

2640 College, Berk.

www.gsj.org



MONDAY 5/6

SF MADE WEEK

We love the work that SF Made has done bringing together and providing resources to people who use our shockingly lovely surroundings to make useful consumer items. This week, the trade association gives the public a passel of ways to get to know its members. Set to coincide with the city-wide Small Business Week, SF Made is sponsoring seven days of factory floor tours at local manufacturers DODOcase, Rickshaw Bags, sex toy creators Crave, McRoskey Mattress, Bi-Rite, and more. Plus educational panels for would-be entrepreneurs, and SF Made's annual fundraiser evening, which takes over Heath Ceramics' new Mission factory Mon/8. (Caitlin Donohue)

Through May 12

Various SF locations

www.sfmade.org



TUESDAY 5/7

"UNTENABLE DYNAMISM"

Imagine looking at a city from the window of a plane. At first glance, the buildings and streets appear static and comforting. As you approach though, everything begins to move; lights flicker, cars travel, and people begin to take shape with the tiny movements of their remote lives. In the SF Art Institute's show, "Untenable Dynamism," the city comes alive. The prints, videos, and installations of artists Maya Smira and Monika Lukowska show that a city is not just solid buildings and a comprehensible population within, but complex and ungraspable dynamics between humans, technology, and industries. Not only will you see great art at the Diego Rivera Gallery, but like the view out the plane window, your perspective may change. (Kerry)

Through May 11

5pm, free

San Francisco Art Institute

800 Chestnut, SF

(415) 283-7754

www.sfaei.edu



"UNTENABLE DYNAMISM" TUESDAY/7

TUESDAY 5/7

WILD STYLE

Relax all of your conventional methods of film criticism for a minute (or 82 of them). What makes *Wild Style* compelling isn't the convincing acting or gripping love story plot. Exactly 30 years after its release, the movie's portrayal of graffiti, break dancing, and the novel art of scratching and rapping provide a fascinating glimpse at the history of a musical movement. For high budget



drama, go elsewhere, but for a rare look at Grandmaster Flash on obsolete turntables and a reminder of a time when rap lyrics included phrases such as "follow your dream until it's fulfilled," come to the Contemporary Jewish Museum's screening of *Wild Style*. (Kerry)

2pm, free

Contemporary Jewish Museum

736 Mission, SF

(415) 655-7800

www.thecjm.org SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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FRIDAY MAY 3 2013 8:30PM DOORS: \$10 • AA

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SATURDAY MAY 4 2013 8:30PM DOORS: \$10 • 21+

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BATTLEHOOCH
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TUESDAY MAY 7 2013 8:30PM DOORS: \$8 • 21+

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WITH WOLVES
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WEDNESDAY MAY 8 2013 8:30PM DOORS: \$12 • AA

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MUSIC



FOR BLEACHED, LOS ANGELES IS THE CITY OF SISTERLY LOVE.

PHOTO BY DANNY KRUG

BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY

The twin star driving forces behind **Bleached** (hello-bleached.tumblr.com) have been around. Not in a cruising with delinquents kind of way, but that's probably where their music is best blasted — careening down the California coast in a shiny convertible with a shitty ex-lover or two, rooftop down, an open bag of Flamin' Hot Cheetos, lipstick-stained cola can, and the stereo crackling.

Really though, being around more refers to the basic facts that singer-guitarist Jennifer Clavin and bassist Jessie Clavin have been playing music together for a long time, since junior high, and have toured nearly as long. More so, they've been connected since birth — they're sisters who grew up together in the sleepy San Fernando Valley and reached for instruments partially out of boredom and isolation.

Their first notable band was early Aughts-born Mika Miko, which became known for its near-residency at formerly grimy downtown LA venue the Smell — and its frenetic live shows on tour with bands like the Gossip and No Age.

"Mika Miko was a mutual break-up," younger sister Jessie says with a casual Valley girl affect from the dusty tour road between El Paso and Austin, Texas. "It ended because everyone wanted to do something else, go different directions. But me and Jen still wanted to play music together."

They began slowly picking up the pieces for Bleached shortly after Mika Miko's 2010 breakup and released three well-received seven-inches, but had yet to debut a proper LP until just recently. On April 2, they unfurled a melodious, punks-in-the-sun full-length, the punchy pop *Ride Your Heart* on Dead Oceans. On tour promoting the new record, Bleached will be in San Francisco Sun/5 at the Independent, 628 Divisadero, SF. www.theindependentsf.com.

So while Jen and Jessie are blood-related and forever sonically entwined, there's an exhilarating feeling of something new afoot at this very moment in time. "I feel like it's a new little chapter right now for us," Jessie says. "For so long we were just like, playing live shows with songs from the seven-inches, and

LOVE SPELLS

that's basically all people really knew. So now that it's out, this tour just feels really exciting — people are going to have the record, they'll know what to expect."

"At the beginning [of Bleached] everyone was comparing us to every current girl band, but not anymore, maybe now that our record came out, that's why it's changed."

The rock'n'roll record hints at early punk like the Ramones around its edges on opener "Looking for a Fight," but that's washed away with cooling waves of jangly California surf pop melodies and mid-century teen dream vocals on songs like "Dreaming Without You" and "Dead Boy." And despite the inherent upbeat nature of the tracks, much of the lyrics in songs like "Love Spells" and "When I Was Yours" reflect a somewhat darker time for singer Jen, who moved to New York briefly between the fall of Mika Miko and rise of Bleached. Suffice to say, she's not singing about her cats or whatever.

In NYC she joined the band Cold Cave, desperately missed her sister, dated the wrong kind of boy, and wrote breakup songs for the band she'd soon reform back on the West Coast. "I was going through a really rough time," Jen says as Jessie passes her the phone. "I moved back to LA and stayed in [our] parent's house in the desert for a month...and locked myself in my room, kept myself distracted by writing a bunch of songs."

Ride Your Heart was recorded and produced last fall in various studios in Burbank and at Bedrock LA in Echo Park. At the time, Jen was listening to a lot of Blondie (there's a song on the album called "Waiting By the Telephone"), and both sisters survived on a steady diet of Bowie — Ziggy Stardust era — along with

the the Stones, Velvet Underground, and the Kinks. "We communicate better when we know exactly what we're listening to," Jessie says.

And communication is key to any relationship, particularly the mythic sibling-bandmate dynamic. Though this one seems far less tumultuous than those widely discussed rock'n'roll brotherhoods. "We've been doing this for so long. It helps to work through it and get stronger," says Jessie. That connection was tested when Jen was in New York. While she was with Cold Cave, she was still occasionally working on songs for an early version of Bleached, but the distance was too great. "We were trying to still write back and forth, but it was just difficult, it wasn't the same as when we're in the room together and start playing and Jen starts singing and has the melody. It just didn't work out."

Now, Jen lives in Hollywood, walking distance from the Universal backlot, and Jessie lives in Silverlake. The local LA bands they listen to are most frequently their friends' acts, including Pangea and Audacity, and they like Oakland's Shannon and the Clams, and other Burger Records acts. As is the current zeitgeist, Jessie says Bleached might soon be doing a tape with Burger too.

"We grew up with mixtapes. I definitely remember first hearing the Germs [that way]," Jessie says. "I was transitioning from listening to like, KROQ alternative to like, underground, but then I'd go to school in a Germs shirt and think I was really cool."

Laughing, she adds, "Well I wouldn't say cool, but definitely different."

TROUBLE

STEREO TOTAL

Oui! The multilingual French-German power-pop duo Stereo Total is back with a new album, *Cactus Versus Brazel* on Kill Rock Stars, packed with the expected adorable electro ditties, and a rejuvenated je ne sais quoi. With Super Adventure Club, Giggle Party. Wed/1, 8pm, \$15. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com.

MARIEE SIOUX

Crystalline psych-folk crooner Mariee Sioux's

twinkly followup to debut *Faces in the Rocks* (2007), *Gift for the End* was released a whole year ago, but there was never a proper SF release party (and there was some drama with the label it was supposed to be on going defunct) so the local songwriter is celebrating now. It's a haunting, whispery, tender album, like a less annoying Joanna Newsom selection, and deserving of attention — no matter if that's taking place on a much later date. With Alela Diane, Conspiracy of Venus.

Thu/2, 8:30pm, \$16. Great American Music Hall, 859 O'Farrell, SF. www.slimspresents.com

MIKE PATTON/WAXWORKS

Experimental contemporary live music always seems to creep its way into the SF International Film Festival. And who better to bring weirdo sound experiments than the current king of such things: Mike Patton. The operationally inclined Patton, perhaps best known as the debonaire genius behind Faith No More and Mr. Bungle (and recently as songwriter for the film *The Place Beyond the Pines*), will appear alongside three percussionists: Scott Amendola, Sleepytime Gorilla Museum's Matthias Bossi, and William Winant at the Castro. The quartet, which has never before performed in this arrangement, will play an original score to 1924 German expressionist silent film, *Waxworks*.

Tue/7, 8:30pm, \$22-\$27. Castro Theater, 429 Castro, www.sffs.org. **SFBG**

BY RYAN PRENDIVILLE
arts@sfbg.com

MUSIC Compared to the 1980s and early '90s, it doesn't seem like there are many places in this city to skate. There are always the hills and odd spots for the creative, but the few designated skateparks seem to be paltry peace offerings in proportion to the laws, security guards, and anti-grind hardware put in place to elsewhere restrict the activity. For a short time this week, the new SFJAZZ Center will be added to the small list of skate venues, with a pair of live skating performances accompanied by lauded improvisational pianist Jason Moran and his group Bandwagon.

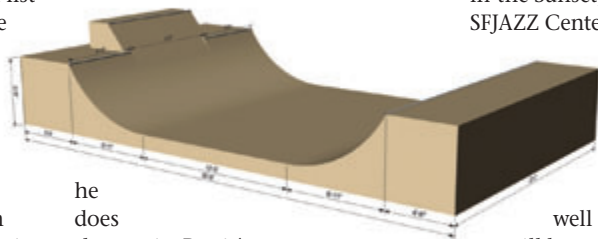
It may seem an odd pairing, but one that has natural connections for the pianist. "San Francisco has always had an association with skateboarding for me," Moran told me over the phone. "As a kid in the '80s, our parents would visit SF from Houston, and my older brother and I would take our skateboards along. We weren't super good, but we'd go down to EMB." At that time — before merchants, property owners, and police worked to close it off — Embarcadero's Justin Herman Plaza (or "EMB") was an international destination for skaters who came as if it were their Mecca.

At its peak, those drawn to its concrete waves, challenging gaps, and tempting stairs could number in the hundreds (although how many were just there hoping to spot Mark Gonzales is unclear). For Moran, it left an imprint. "I think of it sort of like Minton's Playhouse, which became known as the incubator for bebop. The kind of place where people would hang out, practice, exchange tips, and learn from each other."

To be honest, when I first heard of the live skateboarding events SFJAZZ had planned, it struck me as an attempt to bring "low" culture into a "high" venue, the genre having increasingly entered into a museum-like curatorial setting, much like classical music. Something similar to what the Museum of Contemporary Art in LA had done under divisive director Jeffrey Deitch, with its "Art in the Streets" and planned (unplanned?) "Fire in the Disco" programs. As Artistic Advisor for Jazz at the Kennedy Center in Washington DC and a recipient of the MacArthur "genius grant" — an award which comes with a large, no strings attached monetary award and basically the suggestion of "keep doing what you're doing" — Moran seems as much in the art world as

Skate or die

Improvisational pianist Jason Moran brings the skatepark to the jazz hall



he does the music. But it's a position he's aware of, addressing it head-on with his album *Artist in Residence* and the song "Break Down," which riffs over a vocal track expressing a need to do exactly that to the art world (and barriers, the artist, the general public, society, misunderstanding, etc.).

As one of the first Resident Artistic Directors at SFJAZZ's new center, Moran sees the opportunity get past these sort of dichotomies. "SFJAZZ is at a place where as a new establishment, they're in a way positioned with more freedom, to try different things and attract a more diverse crowd and bring in a larger part of the community. Often institutions say that they want to do that, but really end up being this kind of elitist thing." Moran's stint includes at the center also includes a solo performance and a tribute to Fats Waller in the form of a dance party featuring Meshell Ndegeocello. Keeping with the populist ideal Moran said that, "at the Kennedy Center, where I also work, we did the Fats Waller party, and we just did it

JASON MORAN AND THE HALF-PIPE DESIGN. MORAN PHOTO BY PATRICK MCBRIDE

for free. It certainly brings out a different crowd. Four hundred people, whoever wants to come." (It is, however, a paid event in SF.)

For the skating performance, Moran has partnered with FTC Skateboarding and Kent Uyehara's Western Addition, a company that frequently adopts a jazz aesthetic in its videos and decks, the latter emblazoned with images of John Coltrane, Jaco Pastorius, or Mati Klarwein's art for Miles Davis' *Bitches Brew*. A custom half ramp is being built out in the Sunset, to be hauled into the SFJAZZ Center. Skateboarders including Adrian Williams, Alex Wolslagel, Dave Abair, Jake Johnson, and Ben Gore have been recruited. The only question is how well it will coalesce. There will be no rehearsal.

"I already know that the sound of the wheels, and the slap of the board, the quality of these sounds, for my band it's something to work with. But as far as syncing up with them and making music that goes along perfectly, I'm not going to try and do that. It's more about capturing the energy, and giving them support so they can sort of solo on top of it," Moran said, also mentioning a desire to not necessarily cover but channel the spirit of bands like Suicidal Tendencies, more conventionally associated with skateboarding.

Moran's confidence extends to the skaters, who he sees as improvisers as well. "There's an understanding among skateboarders that's similar to musicians, where you can see someone perform a trick or a move, and they make it look easy, and unless you're at the level they are, or you watch a lot, you might not be able to perceive how difficult it is." In this way the root is transcription, learning by observing, practicing, and applying. After that comes adapting, transposition. And that's little more than a change in location. **SFBG**

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MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 1

ROCK/BLUES/HIP-HOP

Bob B. vs Jason Marion Johnny Foley's Dueling Pianos. 10pm, free.
Face Jam, Easway Slim's. 9pm, \$15.
Family Crest, Foolproof Four, Roem Baur Bottom of the Hill. 9pm, \$10.
Kontravoid, Scott Arford, DJ Justin, DJ Crackwhore Elbo Room. 9pm, \$8.
"Live Hardcore Karaoke with Girl-illa Biscuits, DJ Ty Webb Hemlock Tavern. 9pm, free.
Harvey Mandel Biscuits and Blues. 8 and 10pm, \$18.
My Revolver, Trainwreck Riders, Vows Great American Music Hall. 8pm, \$15.
"Ourshelves Benefit Concert" 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm, \$10. With Dawn Oberg, Ira Marlowe.
Terry Savastano Johnny Foley's. 10pm, free.
Sleepy Sun, Feral Ohms, Meg Baird, DJ Brett Wilde Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$15.
Stereo Total, Super Adventure Club, Giggie Party Rickshaw Stop. 8pm, \$15.

JAZZ/NEW MUSIC

Freddie Hughes Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Rocking Jazz Trio Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free.

FOLK/WORLD/COUNTRY

Cha Ching Boom Boom Room. 8pm, \$5.
Subcontinental Drift Cafe Du Nord. 8pm, \$5.
Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com 10pm, \$5. With DJ Walt Diggy.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Colins, 138 Minna, SF; www.johncolins.com. 7pm. With DJ Mark Divita.

THURSDAY 2

ROCK/BLUES/HIP-HOP

Beautiful Machines, Moonlight Orchestra, KnightressM1 Bottom of the Hill. 9pm, \$10.
Frank Bey Biscuits and Blues. 8 and 10pm, \$20.
City Tribe, Before the Brave, Cold Eskimo Brick and Mortar Music Hall. 9pm, \$10.
Clinic, No Joy, popscene DJs Rickshaw Stop. 9:30pm, \$15-\$20.
Custom Kicks, Acorn Bcorn, Vignettes Hemlock Tavern. 8:30pm, \$7.
Guido vs Bob B. Johnny Foley's Dueling Pianos. 10pm, free.
Robyn Hitchcock and the Venus 3, Colin

Meloy, Amanda Palmer, Rhett Miller, Young Fresh Fellows Fillmore. 8pm, \$35.
Dave Moreno and Friends Johnny Foley's. 10pm, free.
Bob Schneider Swedish American Hall. 7:30pm, \$20.
Drew Schofield Hotel Utah. 8pm, \$8.
Mariee Sioux, Alela Diane, Conspiracy of Venus Great American Music Hall. 8:30pm, \$16
Naked Soul Boom Boom Room. 8pm, \$8.
Zomboy DNA Lounge. 8pm, \$15.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Jason Moran SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$60.
Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

Pa'lante! Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com 10pm, \$5.
Two Man Gentleman Band, Misisipi Mike and the Midnight Gamblers Amnesia. 9pm, \$7.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. With Pleasuremaker, Senior Oz.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Ritual Temple. 10pm-3am, \$5. Two rooms of dubstep, glitch, and trap music.
Supersonic Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Global beats paired with food from around the world by Tasty. Resident DJs Jaybee, B-Haul, and Diagnosis.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more.

FRIDAY 3

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 10pm, free.
Buckeye Knoll, Choirs, Emily Moldy Band Bottom of the Hill. 9:30pm, \$10.
Creeping Pink, Slam Dunk, Pure Bliss, Violent Change Thee Parkside. 9pm, \$7.
Forrest Day, Latyrx, Ghost and the City Great American Music Hall. 9pm, \$21-\$26.
Dead Skeletons, Old Testament, Mark Matos/Os Beaches, Infinity Rider Brick and Mortar Music Hall. 9pm, \$20-\$35 (three-day pass).
Funk Revival Orchestra Boom Boom Room. 8pm, \$10.
Helmet DNA Lounge. 8pm, \$20.
Killing Joke, Czar Fillmore. 9pm, \$35.
K's Choice, Ash Thursday Cafe Du Nord. 9pm, \$20.
Little Boots, Avan Lava, Feathers, popscene DJs Rickshaw Stop. 9pm, \$15-\$20.
Mindless Self Indulgence, Chantal Claret Regency Ballroom. 8:30pm, \$27.
Pierced Arrows, Pins of Light, New Flesh Elbo Room. 9pm, \$12.
Poor Man's Whiskey, Lonesome Locomotive Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$18-\$20.
Alice Russell Mezzanine. 9pm, \$20-\$25.
Nathan Temby, Chris A., Bob B. Johnny Foley's Dueling Pianos. 10pm, free.
Vietnam, Gap Dream Independent. 9pm, \$15.
Sharrie Williams Biscuits and Blues. 8 and 10pm, \$22.
Young Fresh Fellows, Peter Buck, Chuckleberries Hemlock Tavern. 9pm, \$18.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
"COPUS Artist Showcase" WestSide ArtHouse, 540 Balboa, SF; www.copus-music.com. 8pm, \$10. With Jonny Mac, and open mic.
Rachelle Ferrell Yoshi's SF. 8pm, \$32; 10pm, \$28.
Hammond Organ Soul Jazz Blues Party Royal Cuckoo, 3203 Mission, SF; [20 SAN FRANCISCO BAY GUARDIAN](http://www.royal-</p></div><div data-bbox=)

MUSIC LISTINGS

FRIGHTWIG PLAYS CAFE DU NORD
SAT/4. PHOTO BY BOBBY CASTRO

cuckoo.com. 7:30-10:30pm, free.
Jason Moran "Fats Waller Dance Party"
SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$30-\$50.
Prince de Dame Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 8pm, \$10-\$20.

FOLK/WORLD/COUNTRY

Rustabouts Bluegrass Band Plough and Stars. 9pm, \$6.

DANCE CLUBS

Funkin' Fridays with Swoop Unit Amnesia. 6pm.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and



R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro

and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Strangelove Cat Club. 9:30pm, \$3-\$7. Industrial and goth with DJs Tomas Diable, Joe Radio, Skarkrow, and Fact 50.

Twitch DNA Lounge. 10pm, \$8. With Youth
CONTINUES ON PAGE 22 >>

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MUSIC LISTINGS

Saturday Night Soul Party Elbo Room. 10pm, \$5–\$10. With DJs Lucky, Paul Paul, Phengren Oswald.

SUNDAY 5

ROCK/BLUES/HIP-HOP

Absurdo, Side Effects, Ruleta Rusa, Brain Rash Knockout. 4:30pm, \$7.
Bleached, Ex Cops Independent. 8pm, \$14.
HIM, Eyes Set Kill Fillmore. 8pm, \$41.50.
Psyclon Nine, Vile Augury DNA Lounge. 9pm, \$15.
Terry Savastano Johnny Foley's. 10pm, free.
Spider Heart, Brubaker, Rare Animals Bottom of the Hill. 7pm, \$10.
Spirit Family Reunion Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$12.
Taxes, Major Powers and the Lo-Fi Symphony, Tall Sheep Cafe Du Nord. 7:30pm, \$10.
Tesla Regency Ballroom. 8pm, \$38.
Touche, Seatraffic, DJ CoolGreg Three Parkside. 8pm, \$8.
UV Race, Shannon and the Clams, Life Stinks Rickshaw Stop. 8pm, \$10.
Justin Vivian Bond, Carletta Sue Kay Great American Music Hall. 8pm, \$27.

JAZZ/NEW MUSIC

Jason Moran Bandwagon and Skateboarders SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$20–\$40.
Noertker's Moxie, Blue Lotus Musicians' Union Hall, 116 Ninth St, SF; www.noertker.com. 7:30pm, \$10.
Kally Price Old Blues and Jazz Band Amnesia. 8pm, \$5.
Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Kim Waters Yoshi's SF. 7pm, \$24; 9pm, \$18.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30pm, \$5.
Doncat, Mosshead, Windham Flat Thee Parkside. 4pm, free.
No One From Nashville Tupelo, 1337 Grant, SF; www.tupelosf.com. 4-7pm, free.
Dance clubs
Jock Lookout, 3600 16th St, SF; www.look-outsfc.com. 3pm, \$2.

MONDAY 6

ROCK/BLUES/HIP-HOP

BLAMMOS!, Dandy Lions, Jazz Guys Bottom of the Hill. 9pm, \$8.
Damir Johnny Foley's. 10pm, free.
Jerry Joseph and Walter Salas-Humarar Chapel, 777 Valencia, SF; www.thechapelsf.com.

com. 9pm, \$15–\$17.

FOLK/WORLD/COUNTRY

Front Country Amnesia. 9pm.

DANCE CLUBS

Bass is Great Elbo Room. 9pm, \$5. With Mad Vatsky, Cosby Kid, Megabus.
Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3–\$5.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission,

SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 7

ROCK/BLUES/HIP-HOP

B. Hamilton, bad Bad Hemlock Tavern. 8:30pm, \$6.
Cool Ghouls, Pyyramids, Hindu Pirates Brick and Mortar Music Hall. 9pm, free.
Kegals, Loss, Breaks, DJ Motorchad Knockout. 9:30pm, \$7.
Kvelertak, Cancer Bats, Black Tusks Slim's. 7:30pm, \$15.
Outsiders, With Wolves, Boo Radley's House Bottom of the Hill. 9pm, \$8.
Stan Erhart Band Johnny Foley's. 10pm, free.


Joseph Vincent Cafe Du Nord. 7:30pm, \$12.

JAZZ/NEW MUSIC

Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
"Inspire Music presents HipKids Chorus and VOICES Chorus" Yoshi's SF. 7:30pm, \$8–\$25.

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Pendulum Elbo Room. 10pm, \$5. Gothik dance party with DJs Nako and Hether. **SFBG**



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Take the plunge

Falling for
FACT/SF's 'Falling'

UPS AND DOWNS: FACT/SF DANCERS DIANE BURNS AND MICHAELA BURNS

PHOTOS BY KEGAN MARLING

BY RITA FELCIANO
arts@sfbg.com

DANCE FACT/SF's new *Falling* is a conceptually demanding, convincingly realized 70-minute sextet that annoys, puzzles, and ultimately persuades. Choreographer Charles Slender set his work on six beautifully-trained, well-rehearsed women. He also engaged excellent collaborators.

Falling asks questions that resonate beyond the physicality of what Slender has said he wanted to look at: the human need to stay upright and the reality of falling. That's what the dancers do. They walk, stand, wobble, turn, and they fall — like rocks, sponges, and leaves. And then they get up. Again, and again, and again.

Repetition and unisons are the work's most effective strategy. At first they are also annoying. A dancer bourrées across the stage like some Swan Queen, another joins her, then another. One starts an in-place stepping pattern, companions pick it up. A daisy-chain run calls up responses.

After a very short time this domino effect defocuses attention the way a déjà vu does. It also threatens to paralyze *Falling*'s thrust. But Slender keeps it going, and the set-up becomes uncomfortable because the process seems unstoppable. Then he shifts gears, with Shannon Leyboldt at the head of a diagonal shooting up her arm into the air as if delivering a manifesto.

That single gesture, besides elongating the body, becomes perhaps a leader's command, an invitation, or

a greeting among equals. It will be repeated over and over again, and everyone responds to it. To watch this process recalls cults and causes, rigid beliefs, and military indoctrination. In *Falling*, it's insidious because not force but seduction sends those arms into the air. The initiation is made gently with a close body-to-body encounter as if in a tango. Tender hands help you take off that monkish, hooded robe to reveal the pretty dress, just like everyone else's, underneath. Subjugation becomes possible because you really want to belong, no matter how hesitantly your arm responds.

There is a cool sense of inevitability about the way Leyboldt accrues these acolytes, until only Catherine Newman is left as the outsider. Desperately trying to hang on to her gown, and yet trying to step into the existing unisons, she attacks one of the dancers but crumples. That's when hands reach out and welcome Newman to the brave new world accompanied by Dan Cantrell's "angelic" voices. However, in that section, with its quasi-militaristic, though bare-foot stepping pattern, *Falling* stepped rather too close to literalism.

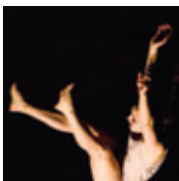
When Newman becomes the last acolyte and Leyboldt goes into a tailspin, *Falling*'s emotional temperature rises to something like a fever pitch. For the most part Slender keeps overt expressiveness in the cooler. The choreography stresses clarity and unity of purpose; there is little room for individual phrasing. Some of the

floor patterns look as if they were designed on graph paper. Even when the dancers squirm flat on their backs and look like beasts about to expire, Darl Andrew Packard throws a harsh light on body parts as if they were on a dissecting table. Even in pretty phrases, elegantly rendered, the women look impersonal, primarily engaged in tasks — not in communicating. The dancing exists

within strict parameters, yet not oppressively beyond the implications of the thematic material. The finale could have become melodramatic, but it didn't; the dancers just walked away, leaving us

with more questions than answers.

Falling benefits greatly from excellent production values. Packard suspended dozens of reflectors across the stage that blink on and off, suggesting a vast but dark space. Together with Slender he designed a simple set of dark woods in the beginning that became something like a world aflame at the end. Cantrell's score, often fractured, is first-rate. Often you sense that the music, or its absence, serves as a comment to what's happening in front of our eyes. Miyuki Bierlein designed two outstanding costumes, one a dark body-hiding robe, the other a subtly colorful summer frock that enhanced turns and suggested common ease. In addition to Leyboldt and Newman, the praiseworthy performers included Liane Burns, Michaela Burns, LizAnne Roman, and Amanda Whitehead. **SFBG**



Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Dirty Dancing: Live! Dark Room, 2263 Mission, SF; dirtydancinglive-fbe.eventbrite.com. \$20. Opens Fri/3, 8pm. Runs Fri-Sat, 8pm. Through May 25. Watermelons will be carried, lifts will be attempted, eyes will be hungry, and *nobody* better put Baby in a corner.

Last Love Mojo Theatre, 2940 16th St, SF; www.mojotheatre.com. \$30. Opens Thu/2, 8pm. Runs Thu-Sun, 8pm. Through May 19. Mojo Theatre performs Peter Papadopoulos' play about two couples struggling through "the landmines of love."

Little Me Eureka Theatre, 215 Jackson, SF; www.42ndstreetmoon.org. \$25-75. Previews Wed/1, 7pm; Thu/2-Fri/3, 8pm. Opens Sat/4, 6pm. Runs Wed, 7pm; Thu-Fri, 8pm; Sat, 6pm. Through May 19. 42nd Street Moon performs Neil Simon's outrageous musical.

The Merry Wives of Windsor Burial Clay Theater, African American Art and Culture Complex, 762 Fulton, SF; www.african-americanshakes.org. \$10-35. Opens Sat/4, 8pm. Runs Sat, 8pm; Sun, 3pm. Through May 26. African-American Shakespeare Company performs a twist on the Shakespeare classic, set in an urban neighborhood in the 1950s.

"PlayGround Festival of New Works" Various venues, SF and Berk; www.playground-sf.org. \$15-40. May 1-26. The 17th fest presented by "San Francisco's incubator for a new generation of playwrights" includes the PlayGround Film Festival, staged readings of four new full-length plays, a fully-produced program of six short plays, panel discussions, and more.

ONGOING

Acid Test: The Many Incarnations of Ram Dass Marsh San Francisco, 1062 Valencia, SF; www.the-marsh.org. \$15-50. Fri, 8pm; Sat, 5pm (May 11, show at 8pm). Through May 18. Playwright Lynne Kaufman invites you to take a trip with Richard Alpert, a.k.a. Ram Dass (Warren David Keith), as he recounts times high and low in this thoughtful, funny, and sometimes unexpected biographical rumination on the quest for truth and meaning in a seemingly random life by one of the big wigs of the psychedelic revolution and (with his classic book, *Be Here Now*) contemporary Eastern-looking spirituality. (Avila)

Boomeraging: From LSD to OMG Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue, 8pm. Through May 28. Comedian Will Durst performs his brand-new solo show.

The Expulsion of Malcolm X Southside Theatre, Fort Mason Center, Marina at Laguna, SF; www.fortmason.org. \$30-42.50. Fri/3-Sat/4, 8pm; Sun/5, 3pm. Colors of Vision Entertainment and GO Productions present Larry Americ Allen's drama about the relationship between Malcolm X and Elijah Muhammad.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

How To Make Your Bitterness Work For You Stage Werx Theatre, 446 Valencia, SF; www.bitternessto-betterness.com. \$15-25. Sun/5, 2pm. Fred Raker performs his comedy about the self-help industry.

I'm Not OK, Cupid (Shelton Theater, 533 Sutter, SF; www.leftcoasttheatreco.org. \$15-35. Thu/2-Sat/4, 8pm. Left Coast Theatre Co., a new company formed in 2012 from the gay men's writing group GuyWriters Playwrights, offers this rocky but sometimes clever evening of seven short gay comedies about love, relationships, getting it on, getting it off, and so forth. The second half of the bill proves more satisfying overall — capped by Alex Dremann's randy and well-acted *Four Dry Tongues*, directed by Shawn J West, in which friends Ginny (Angela Chandra) and Tristan (Michael Erickson)

compete for the affection of guest Matt (Robert Rushin) by flirting with his gorgeously haughty lesbian friend Laura (Danielle O'Dea). (Avila)

The Lost Folio: Shakespeare's Musicals Un-Scripted Theater, 533 Sutter, Second Flr, SF; www.un-scripted.com. \$10-20. Thu-Sat, 8pm. Through May 18. Un-Scripted Theater Company performs a fully-improvised, full-length musical inspired by Shakespeare.

The Lullaby Tree Phoenix Theater, 414 Mason, SF; www.secondwind.8m.com. \$15-35. Thu/2-Sat/4, 8pm. In the face of the ever more extensive and controversial spread of GMO foods worldwide, Second Wind premieres founding member and playwright Ian Walker's half-whimsical, half-hardheaded drama about a boy searching for his mother in the underworld and a small band of lawyers and environmentalists going toe-to-toe with a multinational over the ownership of a mysterious crop of genetically engineered corn. The result is a convoluted plot and a fitful production (co-directed by Walker and Misha Hawk-Wyatt) in which a three-pronged story precariously balances the fairy tale, the romance, and the legal battle. It's the last prong that offers the more interesting if formulaic scenes, in which the politics of GMOs mesh with the swashbuckling machinations of the attorneys. (Avila)

reasons to be pretty San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfplayhouse.org. \$30-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through May 11. Completing a trilogy of plays about body awareness and self-image (along with *The Shape of Things* and *Fat Pig*), Neil LaBute's *reasons to be pretty* begins with a misconstrued remark that quickly gathers enough weight and momentum to tear three sets of relationships apart in the span of a two-hour play. The SF Playhouse production begins with a bang, but terrific acting and polished design can only make up so much for a script that feels flawed, barely scratching the surface of the whys and wherefores each character has internalized an unrealistic view of the importance of conventional beauty standards. (Gluckstern)

Sam I Am: A Processional of Short Plays and Prose About Samuel Beckett Bindlestiff Studio, 185 Sixth St, SF; www.pustheatre.com. \$10-20. Fri-Sat, 8pm; Sun, 2pm. Through May 11. Performers Under Stress remounts and revamps its series of short plays and pieces by Samuel Beckett, this time staging it throughout the basement quarters of Bindlestiff Studio, where audiences are led around an economical maze of performance spaces. Opening weekend consisted of too much text and too little in way of staging ideas, especially with several spoken selections of Beckett prose (which have reportedly since been dropped from the program). The best of what remains (in a program of six short plays total) includes Valerie Fachman's respectable performance as the disembodied "mouth" of the brilliant *Not I*; and James Udom and Geo Epsilany's duet in *Rough for Theatre I*. (Avila)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu, 8pm; Sat, 8:30pm. Extended through May 18. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

Talk Radio Actors Theatre of San Francisco, 855 Bush, SF; www.actorstheatre.org. \$26-38. Wed-Sat, 8pm. Through June 15. Actors Theatre of San Francisco performs Eric Bogosian's breakthrough 1987 drama.

Tinsel Tarts in a Hot Coma: The Next Cockettes Musical Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through June 1. This is Thrillpeddlers' third Cockettes revival, a winning streak that started with *Pearls Over Shanghai*. While not quite as frisky

or imaginative as the production of *Pearls*, it easily charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. (Avila) **SFBG**



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Pictured (from left to right) One Dance Participants, Photo by Rapt Productions, PAMPA Dance Academy, courtesy of artist, Hot Pink Feathers, Photo by Jeff Spirer

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ROTUNDA DANCE SERIES WITH CHITRESH DAS DANCE COMPANY

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CELEBRATING THE RITE(S) OF SPRING—FILM SCREENINGS

Fri, May 3, 5pm, Oakland

Mills College Dance Department will present five different versions of "Rite of Spring" on film.

BAILE EN LA CALLE: THE MURAL DANCES

Sun, May 5, 11:30am, SF

Brava! For Women in the Arts & Epiphany Productions present a walking tour of the landmark Mission District mural paintings on the lower 24th Street corridor with live dance performances at each mural.

SAN FRANCISCO BALLET COMPANY CLASS VIEWING

Sun, May 5, 11:30am, SF

Go behind the scenes with SF Ballet and observe the dancers in a Company class, led by one of the Company's Ballet Masters, on stage at the War Memorial Opera House.

BHANGRA CLASS WITH VICKI VIRK

Sun, May 5, 3:30pm, Milpitas

A one of a kind dance class that will get your feet stomping, hips shaking, shoulders bouncing and leave you with smiles asking for more.

GURU SHRADHA/TIRUCHITRAMBALAM DANCE COMPANY

Sun, May 5, 3:30pm, Milpitas

Come and experience Indian classical dance through a comparative demonstration and performance of two of the dance styles, Odissi and Bharatanatyam.



'Maximus' through Flarf

Updated *Norton Anthology of Postmodern American Poetry* updates updates updates

BY MARKE B.
marke@sfbg.com

LIT *Mm-hmm*
Yeah, mm-hmm, it's true
Big birds make
Big doo! I got fire inside
My "huppa"-chimp™
Gonna be agreeive, greasy aw yeah god ...

In 2000, Gary Sullivan's grandfather fell victim to a then-familiar poetry.com scam. ("You've won a poetry contest! Order the book with your poem in it now!") In revenge, he went on the scam site and wrote what he thought was the worst, most offensive poem ever — which of course won its own scam contest. Then a curious thing happened:

"When Sullivan sent his poem to friends online, they decided to write their own purposely bad poems," editor Paul Hoover tells the tale in the introduction to his updated *Norton Anthology of Postmodern American Poetry*, released last month. Soon a whole listerv of sniggering poets were randomly Googling phrases from bad poems (this was when Google was brand new, mind you) and "plugging in" the random juxtapositions to create new, worse ones — which incidentally also captured the logorrheic splooge, misfired proto-snark, corrosive cuteness, pornographic troll-holes, and manic self-hype of the Internet itself.

Thus a new poetic movement called Flarf was born.

A lot has changed since the first edition of *NAPAP* came out, in 1994. Back then, hyperacademic multicultural poetics and practitioners of the Language school, which sought to "scatter attention" over a poem with discursive overload and deliberate (yet often hilarious) difficulty, were riding high. In the color-saturated days before the Internet, the first edition was a revelation. Hoover, a San Francisco-based poet and

teacher with a knack for highlighting the emotional resonance in abstract practices, served as a perfect guide to postmodern poetry, or at least a certain exciting type, which he broadly defines as "an experimental approach to composition, as well as a worldview that sets itself apart from mainstream culture and the sentimentality and self-expressiveness of its life in writing." In other words: "truth" is out, truthiness in. And enough weeping over your dead great-grandmother's recipe book, already.

I met with the tall, calm Hoover in his frighteningly humble San Francisco State office, where he'd been "locked up for months" working on the second edition (see my full interview this week at www.sfbg.com/pixel_vision).

"We called the anthology 'post-modern' rather than 'experimental' or 'avant-garde' mostly because those terms are problematic, and have enough cultural baggage to really turn people off. So we started with the poet Charles Olson, who was the first poet to label himself postmodern and attempt to break with the grand modernist past. 'And had we not ourselves (I mean postmodern man) better just leave such things behind us — and not so much trash of discourse, & gods?' he wrote

to fellow poet Robert Creeley. And he put this into practice in his 'Maximus' poems."

The anthology is chronological: after Olson, in almost 1000 pages, we get almost all the big avant-garde-y names like John Cage, Robert Duncan, Denise Levertov, Frank O'Hara, John Ashbery, Jack Spicer, Allen Ginsberg ... Uncontroversially, Hoover

takes his lode-stars to be the Black Mountain School, the New York School, and (somewhat shakily to me, in terms of intellectual rigor, yet still charming) the Beats. Then come the Language poets, near where the first volume ended, and afterward a multitude of newbies — Vanessa Place, G.C. Waldrep, Noelle Kocot, Ben Lerner — begin.

"In order for this book to not be 13,000 pages, I had to make some hard decisions, about who was not to be included, and who needed to go. It wasn't so much a matter of redefining what is 'post-modern' or even what's 'American,' although maybe those things have also changed. But so much has happened — the Internet, social media, September 11, the expansion of global capitalism, mass media, and multinational corporations. I don't think there's been such a fundamental change that we've moved out of this thing

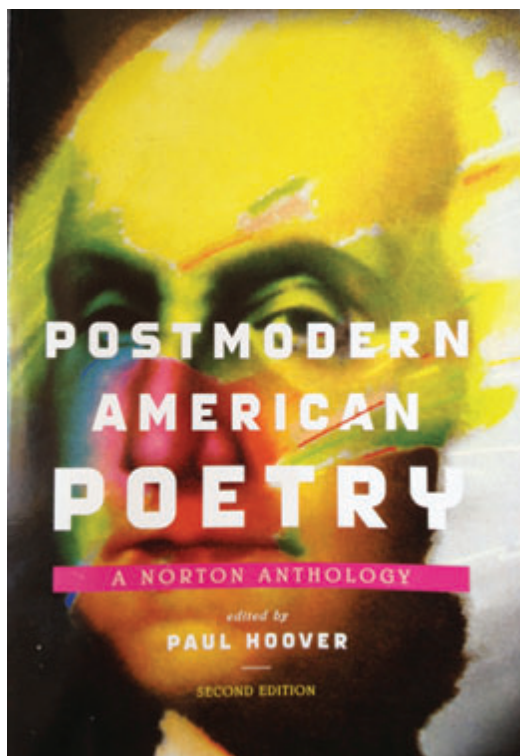
called 'post-modernism' into something completely different or new. But poetry reflects cultural changes with constant innovations of its own. There's a lyricism completely of the time in the best of these poems, but also completely outside of it."

So what are some of the innovations? Besides the hyperreal grotesquenesses of Flarf poets like Sullivan, Sharon Mesmer, and K. Silem Mohammed, there is its nemesis — at least in a poetry beef possibly ginned up for attention — Conceptualism. Whereas Flarf adrenalizes visceral response within a poem's span, conceptualism often makes the poem into nothing but the static result of grand idea: the best example of this is Kenneth Goldsmith's epic "Day," in which he reconstructed the entire September 1, 2000 issue of the *New York Times* into a 900-page book (excerpted in the anthology).

In between lie practices like Proceduralism (Christian Bök's strangely affecting "Vowels" made out of words that contain the same letters as the title, and which ends "wolves evolve"), Google sculpting and cybernetics (Muhammad's hilarious "Sonnagrams," in which he puts Shakespeare's sonnets through an online anagram generator, then "sculpts" the results in Microsoft Word, dragging the words around to form a new sonnet). There is also the deliberately "girly" "Gurlesque" poetry of Catherine Wagner, and the eerie and complex "ambient" poetics of Tan Lin, which is just a beautiful drift of words across a page, a "gossip of the mind."

Funny, infuriating, dangerously familiar, hauntingly strange, way too intellectual, true despite itself: poetry is the same as it ever was. The next edition, in 2034, ought to be a real corker. **SFBG**

POSTMODERN AMERICAN POETRY READING CELEBRATION
with Paul Hoover and 16 more poets: Fri/3, 6:30pm, free. Koret Auditorium, de Young Museum, 50 Hagiwara Tea Garden Drive, SF.



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THU MAY 9
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Fox and the Law, Tokyo Raid

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Special occasion

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN “My customers are Latin,” says the owner of Latin Bridal Silvia Ferrusquia, entertaining a crowd of mamas, grandmas, and our photographer while we wait for the models for our photoshoot to get their hair and makeup done, and don the massive, fairy-tale quinceañera dresses and tiaras they bought from her shop for their big days.

“They may not have a lot of money, but they have good taste. There’s nobody that serves this community the way we do.”

Sadly, the community may have to look for other options. After a decade in the Mission Street storefront, Ferrusquia — whose crowded, colorful shop is one of the last of its kind in the neighborhood — has been served an eviction notice.

In the spring of 2012, in the middle of the shop’s busy season, a damaged sewage pipe caused 11 ceiling tiles to fall, ruining close to a hundred of Ferrusquia’s ornate bridal, communion, and quince dresses with foul liquid. She says a representative from Prado Group, her landlord, told her to hold her rent payments until damage could be assessed and repairs made.

“What are we going to do without you?” customer Veronica Ortiz wonders, when she hears of the shop’s predicament. Ortiz was picking up her daughter’s communion dress, with its skirt of carefully-curled tulle roses. Like her sisters and sisters-in-law, Ortiz also bought her wedding dress from Latin Bridal. An extravagant gown inspired by Princess Diana’s famous nuptials, it had 6,000 crystals sewn to it, and a 20-meter train that Ortiz says was mistaken by guests at her hometown wedding in Durango, Mexico for the church aisle’s carpet as she said her vows.

Things went further south for the shop when the Prado



BRENDA DIAZ, 15, OF MILBRAE'S CAPUCHINO HIGH SCHOOL (TOP) AND AMARIS TENORIO, 15, OF RUTH ASAWA SCHOOL OF THE ARTS BROUGHT IN THEIR QUINCE DRESSES TO SHOW SUPPORT FOR THE NEIGHBORHOOD BRIDAL STORE.

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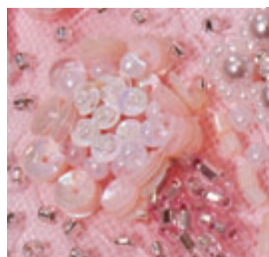
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eviction

Will Latin Bridal continue to grant quinceañera dreams?



MICHELLE TREJO, 15, OF LEADERSHIP HIGH SCHOOL (TOP): "MY MOM SAID I COULD SELL MY DRESS. BUT I KIND OF WANT TO KEEP IT, FOR THE MEMORIES."; SILVIA FERRUSQUIA CONTEMPLATES THE PERFECT NECKLACE FOR TENORIO.



representative with which they were communicating was fired. Ferrusquia was told by the company that she had to pay up the three months' back rent in short order. After the losses sustained while her shop was smattered with sewage, mildew, and subsequent discovery of asbestos during its busy months, she was forced to file for bankruptcy.

After multiple warnings to pay the back rent (which has ballooned to a figure over \$25,000 — a number representing six months' rent that Ferrusquia does not understand and went unexplained by the Prado Group, who declined to comment when contacted for this feature), she was served with a final eviction notice this month. She tells me the building's other tenants are being pushed out, that the Prado Group would only renew the shoe store next door's commercial lease for a year and a half, and that she worries for the residential tenants upstairs.

The shop may be gone by the time you read this, if small business advocates are unable to help. At the very least we will have these photos of young customers in the Latin Bridal dresses they wore on the heretofore most important day of their lives — proof positive of Latin Bridal's importance in a neighborhood that seems to have decided to change. "At least we'll have gone out big," says Ferrusquia's son Eddie, thanking the shoot crew after the lights and curling irons are packed out.

"Don't worry about anything on your day," Ferrusquia says in Spanish to one of our customer-models, for whom the shoot is a test drive for her quinceañera next week. "Don't let anyone rush you! This day will never happen again." **SFBG**

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• The Creak
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• Mount Saint Elias

SATURDAY 05/04
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• The Great American Robber Barons (Diana Mangano & Keith Dion)
• Jackie and the Beanstalk

SUNDAY 05/05
8PM • \$5 ADV & DOOR
• Camille Rose
• Chonk
• Kephri

MONDAY 05/06
8PM • \$FREE
• Open mic with Brendan Getzell

TUESDAY 05/07
8PM • \$7 ADV & DOOR
• The Sea People
• Ed Ghost Tucker
• Dogcatcher

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Images (clockwise from top left): Photograph by Adrian Arias; photograph by Scott Chernis; photographs by Justine Highsmith; photograph by Asta Karalis; © FAMSF

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GUARDIAN

ARTS + CULTURE SPORTS

Rough, rough

BY L.E. LEONE

Le.chicken.farmer@yahoo.com

IN THE GAME They have cheerleaders at semi-pro football games. They have semi-pro cheerleaders. At half-time the five of them went out to the 50-yard line of the Rancho Cotate High School football field in Rohnert Park and put on a li'l halftime show.

I'm not a dog. Nevertheless, I really *really* felt like chasing Frisbees. The girls were good, but the half-time show could have used ... *something*. Maybe a semi-pro Frisbee dog.

There was a semi-pro field announcer. Semi-pro concession stand. Semi-pro refs — one with a microphone, so the semi-pro spectators had a clue. There must have been about a hundred of us, maybe two, counting players' wives and such, and their kids, who were running around on the sidelines, playing catch.

Girls from Hooters were trolling the stands, handing out coupons for a chicken wing special. And members of the North Bay Bruisers, Sonoma County's roller derby team, were rumbling back and forth across the aluminum bleachers, in their skates, trying to sell raffle tickets.

Hedgehog, semi-pro photographer, was down on the field taking some pretty decent pictures of things. Including: a nice sideline catch, a runner crossing the plane of the end zone, and — late in the second quarter — a punter about to get creamed.

He was Angelo Jeffereys of the Nor Cal Knights, who double-dutied as a running back. And probably the play would have drawn a roughing-the-punter call in the NFL, because the punt blocker got more leg than pigskin.

Semi-pro refs are not flag shy, either, far as I can tell. I think there were two or three penalties on that play alone, and at least one of them was a personal foul. Oddly, though, none were for roughing the punter. Who wasn't getting up.

One of the North Bay Rattlers tended to him — the same guy who I'd seen seeing to the injured Knight's quarterback earlier in the half, on the Rattlers' sideline.

Semi-pro football is rough. Not semi-rough. Rough rough.

But (as I might have mentioned) I'm not a dog. I'm a semi-pro sports writer. I was sitting just under the field announcer's booth, in the sun, scribbling semi-legible notes on the back of a grocery receipt and just generally enjoying my Saturday.

I love Sonoma County. The air up there, the pace, the ten degrees it has on the city this time of year ... There are many reasons why the North Bay is one of my favorite bays, but the Rattlers, their semi-pro football team, isn't one of them.

Not that they're not good. Oh, they're that — a little overly so, is the problem. They win by scores like 85-0, 60-0, and, last Saturday against the Knights, 56-6.

The Knights had their moments: Two or three quarterback sacks, an interception ... Early in the first quarter, trailing only 7-0, Jeffereys boomed a professional-quality punt which briefly changed the complexion of the game, field-positionwise ...

After that, and a 15-yard face-mask penalty against the Rattlers, the Knights had almost even seemed to be "in it."

But they couldn't capitalize, and fifteen game-clock minutes later when Jeffereys finally hobbled off the field after the roughing-the-punter non-call, the sense of in-it-ness was long gone. It was 28-0.

It was 35-0 at the half.

But here's the thing: There are twelve teams in the West Coast Football Association. At least one of them is capable of beating the Rattlers: The Pacifica Islanders. They already met in the regular season (Rattlers 25, Islanders 17), and will likely face off again for the league championship in June.

If you're a football fan, like me, you're going to want to see that rematch.

Meanwhile, the Nor Cal Knights, even with last weekend's lopsided loss, are 3-2 on the season, which puts them in the middle of the pack. They need a quarterback. (They went through three of them, each as ineffective as the last, against the Rattlers.) But against most WCFA teams, on any given Saturday, they are liable to give you a good 'un.

These guys are big. Fast. Talented. Brave-bordering-on-maybe-crazy. I mean, it's not the S.F. Women's Flag Football League, but it's fun.

And cheap.

There are teams in Modesto, San Jose, Santa Cruz, Reno . . . And the Knights play their home games at Castlemont High School, in Oakland. Check it out. **SFBG**

WEST COAST FOOTBALL ASSOCIATION

www.wcfanetwork.com. It's a league for adults, some even in their 40s. Every now and then a pro scout shows up. Click "application" for info about joining the league.

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FRI. MAY 3 - \$18 ADV/\$20 DOOR - DOORS 8, SHOW 9
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THE SMALL BUSINESS ISSUE

In honor of Small Business Week, the Guardian presents its yearly honors for locally-owned enterprise. Businesses that give back, female and minority entrepreneurial leaders, employee-owned companies, and exemplary small business advocates are highlighted.

ISSUE DATE: MAY 15

ARTS + CULTURE SEX

CRAVE'S TI CHANG
POSES WITH HER DESIGNS



So SoMa

Crave's locally made, high design vibrators-data sticks

BY CAITLIN DONOHUE
caitlin@sfbg.com

SEX The tech-y, day lit factory space of high design sex toy manufacturers Crave (www.lovecrave.com) is located at Folsom and Eighth Street, so of course the innovative, pronged vibrator that industrial designer Ti Chang is showing me doubles as a USB storage device.

"I can't imagine a better city in the United States to do this," Chang tells me, ushering me past the way-cool 3-D printer, laser engraver, and laser cutter the company uses to build its line of pricey vibrators (besides motors and batteries — difficult to source affordably from this country — the vibes are made and assembled right there in the SoMa space.)

Chang launched the Crave line on Valentine's Day with business partner Matthew Topolovac after a wildly successful crowdfunding venture, accomplished without the help of Kickstarter, which eschews sex-related campaigns. They hosted a "build a vibe" workshop that allowed customers to see just how "safe and lovely it is when these [toys] come together," she says.

The line is beautiful, made to appeal to women put off by more vulgar devices. The "Duet" vibrator features two prongs meant to surround the clitoris, and can deliver a powerful, silent range of vibrations. It's USB rechargeable, and its base comes in stainless steel or plated with 24 karat gold, in the case of the model that also houses 16GB of data storage. ("That's for the uber jet set-

THIS WEEK'S SEXY EVENTS

"Porn 2.0: Creating Adult Content for Online Consumption" Wed/1, 7pm, \$10. Feelmore510, 1703 Telegraph, Oakl. www.feelmore510.com. Roxxie Cyber teaches you about the best way to convert that sex tape to rock-hard... dollars.

"I Masturbate" Through May 31. Opening reception: Fri/3, 7-10pm, free. Center for Sex and Culture, 1359 Mission, SF. www.sexandculture.org. Down for a gallery show of positively sexy people masturbating? Of course you are! As bonus, photographer Shilo McCabe is willing to wager more displays of this nature are key to improving society's openness about our sexuality. Now you're perverting with a purpose!

Thong Protest Sat/4, noon-2pm, free. Jane Warner Plaza, Market and Castro, SF. nude-in.blogspot.com. Toe the line of legality at this demonstration against the recent nudity ban, where thongs, jockstraps, socks-on-your-cock are the recommended dress code.

LEFT: CRAVE'S THE "DUET"



ter," jokes Chang.)

Chang's designs are so gorgeous you want to show them off — and you can. Crave's "Foreplay"

jewelry line (which is made in China) doubles as accessories. The "Droplet Necklace" is a lariat design featuring two graceful silver weights that can be affixed to your nipples, and set to vibrate.

Titillated? Crave is one of the local businesses hosting a factory tour through SF Made Week — go see how pleasure is built. **SFBG**

SF MADE CRAVE TOUR
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ARTS + CULTURE ON THE CHEAP

Compiled by Courtney Clift. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for listings, see Picks.

WEDNESDAY 1

3D Printing Discussion Adobe Systems, 601 Townsend, SF. www.codame.eventbrite.com. 6-9pm, \$10 donation suggested. Seeing 3D printing in action can kind of blow your mind. If you're ready for it, join CODAME, a nonprofit organization working to blend technology and creativity as it delves into this way of the future. 3D printing guru Scott Summit will lead the discussion. If you're more of a visual person don't worry, the evening won't be all tech talk. Demonstrations, surprise guests, and on-site creations are promised.

THURSDAY 2

"Portraits of Wild Mushrooms" The Bone Room, 1573 Solano, Berk. www.boneroompresents.com. Through July 1. Opening reception: 7pm, free. Mushroom art, free wine, and pizza. Need we say more? Celebrate the Bone Room's grand opening of their new show "Emerging from the Underworld: Portraits of Wild Mushrooms." While you chow down on a slice of pie, check out the paintings and archival-quality prints by Lucy Martin to transport yourself into the mystical, magical fungus kingdom. **"Memories of the Game"** George Krevsky Gallery, 77 Geary, SF. www.georgekrevskygallery.com. 6-9pm, free. Baseball season is heating up. If game days just aren't enough of America's favorite pastime for you then head over to the George Krevsky Gallery for an evening of poetry, literature, music, and video all dedicated to the sport. Marty Lurie host of KNBR's Giants Pre-Game show will MC the evening's lineup. Also check out the gallery's art exhibit "Out of the Park," which runs through May 25.

FRIDAY 3

Gay Date Night Cinco De Mayo Celebration Pisco Latin Lounge, 1817 Market, SF. www.gaycouples-institute.org. 6-7:30pm, free if you RSVP 24 hours prior to event. If guzzling down pitchers of margaritas in honor of Mexican independence is not exactly how you'd like to spend your Friday night, the Pisco Latin Lounge has an option that is a little less loco and a little more laid back. The Gay Couples Institute is sponsoring an evening at Pisco Latin Lounge where couples can enjoy complimentary drinks, appetizers, and enter to win miscellaneous prizes. **Jack London Night Market** Jack London Square, Oakl. 6-10pm, free. Bring together local artisans, music, and food, and chances are you've got an entertaining evening. Add in local fruit vendors, street performers, and alcohol and it's pretty hard to go wrong. Head over to this monthly event and take advantage of warming weather complete with a waterfront view.

SATURDAY 4

Japantown Children's Day Festival Japantown Peace Plaza, 1610 Geary, SF. www.jccnc.org. 11am-4pm, free. In celebration of Japan's national holiday to celebrate children, the Japanese Cultural and Community Center of Northern California is holding a day filled with food and hands-on crafts for kids. **Liberation with Benefits Drag Show and Dance Party** The Legionnaire Saloon, 2272 Telegraph, Oakl. www.southernersonnewground.org. 8pm-2am, \$5-20 donation suggested. Support national equality tonight in true San Francisco fashion. This benefit — complete with performances by local drag legends such as Lady Rose and Renato, and music by three different DJs — will support Southerners on New Ground (SONG), an organization dedicated to defeating anti-LGBT laws in the South. **Sherlock Holmes Mystery Ball** Masonic Lodge of San Mateo, 100 N. Ellsworth, San Mateo. www.peers.org/holmes.html. Doors open 6:45pm, \$15 advance, \$20 door. Why spend another evening playing Clue and watching CSI when you could solve a mystery decked out in Victorian garb. The ball will include a formal dance lesson to the tunes of chamber ensemble Bangers & Mash, and of course a mystery. If you work up an appetite after mastering the grand waltz, a light buffet will be provided. Don't fret if a corset and lace ball gown just aren't a part of your wardrobe. 19th and 21st century evening attire is admired but not required.

SUNDAY 5

Urban Air Market Octavia and Hayes, SF. www.urbanairmarket.com. 11am-6pm, free. It's not unusual for Bay Area fashion to come with an eco-



JUMP INTO THE MYSTICAL INNER WORKINGS OF THE WOODLANDS AT LUCY MARTIN'S NEW EXHIBIT AT THE BONE ROOM, THU/2. IMAGE COURTESY OF LUCY MARTIN

friendly kick. Sustainable design is not only an element, but the main attraction at this weekend's Urban Air Market — a biannual festival which features over 130 designers whose products are well designed, local, and sustainable. Dreamboat Dresses' quirky frocks, Heliotrope's all natural beauty and body products, and Jfish Designs' modern ceramics are just a few vendors who will be present. We think it's safe to say chances of buyer's remorse here are slim to none.

MONDAY 6

Free salsa concert Oakland City Center, 500 12th St., Oakl. www.oaklandcitycenter.com. If a case of the Mondays is getting you down, spice it up with a mid-day salsa concert. Oakland City Center's spring

and summer concerts are back and in full swing. Soak up some afternoon sun and jam out to the contemporary Cuban tunes of salsa band Rumbaché. But if your boss gets on your back about the extra long lunch break, don't blame us.

TUESDAY 7

Helen Suzman exhibit and panel Jewish Community Center, Katz Snyder Gallery, 3200 California, SF. www.jccsf.org. Through Aug. 31. Opening reception: 7pm, free. RSVP to arts@jccsf.org required. Helen Suzman, a South African anti-apartheid activist and politician will be honored through a graphic panel and memorabilia exhibit. Suzman's nephew will be at tonight's event to reminiscence and share stories of his aunt's life, work, and legacy. **SFBG**

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THE SOURCE FAMILY

Opening event Thu/2, 7pm
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film, and concert, \$40; film

only, \$10; concert only, \$15)
Film runs May 3-9, 7:15 and
9:30pm (also Sat/4-Sun/5,
2:45pm), \$6.50-\$10

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BY CHERYL EDDY

cheryl@sfbg.com

FILM Under the guidance of charismatic, luxuriously-bearded leader Father Yod (once named Jim Baker, later known as YaHoWha), the Source Family operated one of the country's first health food restaurants. They lived in a Hollywood Hills mansion, wore flowing robes, assumed dreamy new names, meditated, and studied Father Yod's custom blend of Eastern and Western philosophy and mysticism.

As the home movies that comprise Maria Demopoulos and Jodi Wille's documentary, *The Source Family*, suggest, there were golden moments aplenty, even as the mainstream began to view the group with suspicion (and an aging Father Yod's decision to take multiple wives confused some members — particularly the woman he was already legally married to). Tapping into the group's extensive film and music archives, as well as interviews with surviving members, *The Source Family* offers a captivating look at what had to be the most earnest (and most photogenic) cult of the 1970s. I spoke with Demopoulos and Wille to learn more.

San Francisco Bay Guardian

When did you first hear about the Source Family, and how did you hook up with "Family historian" Isis Aquarian?

Jodi Wille In 1999, a friend showed me a CD box set with all nine of the original Family records. I'd been obsessed with cults, communes, and radical groups from the 1960s and '70s for 20 years — but I'd never heard of the Source Family. I was shocked that this existed, and that they had this kind of musical output. Also, there were pictures of them looking very beautiful and stylish. But I went online and there was nothing there [about them].

One day, my then-husband, [Feral House publisher] Adam Parfrey, came home with a DVD he'd found at Amoeba Records: a very limited-release student film on the Source Family. We watched it, and I was struck by how thoughtful and charming the Family members were in the interviews.

I went online again, and this time there was a website. I'm a book publisher, too — I put out books on counterculture, sustainability, and things like that [on Process Media and Dilettante Press] — so I emailed, asking if they'd ever considered doing a book. Isis Aquarian wrote back and said [she and her Source Family brother Electricity] had been



PHOTO BY ISIS AQUARIAN

Aquarius rising

Free your mind
and surrender to
'The Source Family'

working on a book for seven years. So I started going through her massive archives with her; we worked to expand the book, which had been written for Family members, for the public. As we were doing that, we were filming interviews with other Family members. When Isis let me know about the film component to her archive, I realized that this was an extraordinary story that had all of the elements we would need for a great documentary.

At that point, I brought in Maria, a close friend of mine who had become a very talented commercial director. Before the book, [*The Source: The Untold Story of Father Yod, Ya Ho Wa 13, and The Source Family*], people were really private about their experiences, and I think some of them were uncomfortable about going public. But the book was received positively; it told the story from the believers' point of view and I think that helped develop their trust. So we were very lucky to get incredible access.

SFBG *You were friends with Isis, who's credited as an associate producer, by the time you started working on the film — yet it offers a balanced portrait. How did you stay objective?*

JW Isis has done an enormous amount of work helping us in many ways, but she was not involved creatively. That was really important to us, to have that freedom, and she agreed to that. But I became close to some Family members, so I think bringing Maria in was really essential to help with the balance.

Maria Demopoulos I think, objectivity aside, we just focused on letting the Family members speak for themselves, and trying to go for as much authenticity as possible, hearing *all* perspectives. We worked hard to represent as many Family mem-

bers as possible and really tell the story from an insider's point of view.

JW We tried to reflect the overall feelings that we were getting from Family members, because everyone had completely different experiences within the Family, and everybody had strong opinions about it.

And it's not really about being objective — no filmmaker or documentary is ever truly objective. It's just about being open and letting people come to their own conclusions.

SFBG *Since you had access to all of that footage, what was the editing process like?*

MD It was extremely difficult, but honestly, we hit the jackpot. It was just like an incredible gift and honor to go through the archive. We had a three-and-a-half-hour cut, and we just kept whittling it down. Often times, we just had to stay focused; even if we had some fantastic footage, if it didn't absolutely serve the story, we had to pull it out. It was difficult, but that's actually a great problem to have.

JW And I'd like to give credit to Isis Aquarian for preserving that archive. There were hundreds or maybe thousands of groups like this that existed. But most of them didn't document themselves, or if they did, they didn't hold on to the artifacts or preserve the documents. She's a true documentarian, even now.

SFBG *Did you encounter any resistance from former members, or anyone who thought the documentary shouldn't be made?*

MD From the Family members' perspective, no. They were extremely cooperative. [On the other hand,] since the Source Family existed in Hollywood, they had many connections to celebrities. We approached a lot of celebrities who were around at that time, and we had a tough time

getting access to them.

JW The Source Family members all knew about the book, and they knew that people in their 20s and 30s had become fans of the Family. So I think that made them a lot more open to talking to us. But as far as people like Warren Beatty and Donald Sutherland, who were actually friends with Father Yod, I don't think they were aware of that phenomenon. They were still thinking about how the Source Family was perceived with a lot of controversy back in the '70s. I think it's possible that those people, besides being really busy, weren't quite sure what we were doing with the material, or if they wanted to associate themselves with it.

SFBG *Also, now that decades have passed, when people hear "Southern California cult" and "the Family," they automatically think "Manson."*

JW For me, that was an important inspiration to make this film. Again, when you speak with the participants, or even with scholars, you find it's a very different story. We have such a primitive understanding of what these radical, social, and spiritual experiments were really doing back in the 1960s and '70s, and the kinds of effects that they were having on the participants' lives.

Maria and I interviewed about 40 of them just for *The Source Family*, and I've gotten to know members of other groups over the years. I find that these groups, more often than not, were very important cultural incubators. A lot of progressive ideas came from them, including the slow food movement, the mind-body-spirit movement, the natural birthing movement. A lot of tech-industry people came from these experiments — San Francisco was a hotbed for them. And many of them

were harmless. They didn't create any major havoc. They were high-risk experiments, of course, but a lot of what people took away was deep and transformative.

SFBG *Music plays a huge part in the film, and again, you had a lot of material to choose from. How did you decide which songs to match with the footage?*

JW I knew the music really well, and then our editor, Jennifer Harrington, did an incredible job working with the music, and Maria pitched in, too. We did it by knowing the music and thinking about the mood, and just playing with stuff to see what fit.

MD We often chose songs that actually lyrically fit with what was happening in that particular scene. The music was incredibly well-suited to what was happening, because they're basically singing their own story.

SFBG *I missed The Source Family when it played the San Francisco International Film Festival last year, but I heard the Q&A got pretty colorful. How have screenings been going overall?*

MD Response has been great. We've been selling out shows, and the Q&As have been very lively. A lot of people who participated in social experiments or lived in communes have been coming to the Q&As, but we've been getting a lot of younger kids as well. It's been intergenerational.

JW That was the fun part in San Francisco, because there were two or three people in the audience who were in different communities who spoke up during the Q&A, and it became this really interesting group therapy session. And it's not about us saying, "Oh, it was *this* way." It's us opening up new ideas so people can have new discussions about what was really going on back then.

SFBG *What's the opening event going to be like?*

JW For the various premieres, we have Source Family members showing up to do Q&As in eight cities. We've got three in San Francisco: Isis, Electricity, and Galaxy — who was the fashion designer in the family. Also at the Roxie, we're going to have food made from original Source Family recipes.

We'll also have tribute bands in six cities. In San Francisco, after the screening, the Source Family tribute band is going to be playing at the Chapel [at 777 Valencia] — they're called the Penetration Blues Band, with Michael Beach from Electric Jellyfish and Colossal Yes, Noel von Harmonson from Comets On Fire and Sic Alps, [and others]. It's going to be a really fun night! **SFBG**

Short takes: SFIFF week two

Prince Avalanche (David Gordon Green, US, 2012) It has been somewhat hard to connect the dots between David Gordon Green the abstract-narrative indie poet (2000's *George Washington*, 2003's *All the Real Girls*) and DGG the mainstream Hollywood comedy director (2008's *Pineapple Express*, yay; 2011's *Your Highness* and *The Sitter*, nay nay nay). But here he brings those seemingly irreconcilable personas together, and they make very sweet music indeed. Paul Rudd and Emile Hirsch play two men — one a fussy, married grown-up, another a short-attention-spanned man child — spending the summer in near-total isolation, painting yellow divider lines on recently fire-damaged Texas roads. Their very different personalities clash, and at first the tone seems more conventionally broad than that of the 2011 Icelandic minimalist-comedy (*Either Way*) this revamp is derived from. But Green has a great deal up his sleeve — gorgeous wide screen imagery, some inspired wordless montages, and a well-earned eventual warmth — that makes the very rare US remake that improves upon its European predecessor. *Wed/1, 4pm, and Fri/3, 6:30pm, Kabuki.* (Dennis Harvey)

Fill the Void (Rama Burshtein, Israel, 2012) Respectfully rendered and beautifully shot in warm hues, *Fill the Void* admirably fills the absence on many screens of stories from what might be considered a closed world: the Orthodox Hasidic community in Israel, where a complex web of family ties, duty, and obligation entangles pretty, accordion-playing Shira (Hada Yaron). An obedient daughter, she's about to agree to an arranged marriage to a young suitor when her much-loved sister (Renana Raz) dies in childbirth. When Shira's mother (Irit Sheleg) learns the widower Yochay (Yiftach Klein) might marry a woman abroad and take her only grandchild far away, she starts to make noises about fixing Shira up with her son-in-law. The journey the two must take, in possibly going from in-laws to newlyweds, is one that's simultaneously infuriating, understandable, and touching, made all



the more intimate given director Rama Burshtein's preference for searching close-ups. Her affinity for the Orthodox world is obvious with each loving shot, ultimately infusing her debut feature with a beating heart of humanity. *Wed/1, 6:30pm, and Thu/2, 4pm, Kabuki.* (Kimberly Chun)

Salma (Kim Longinotto, England/India, 2012) Kept like a prisoner in her in-laws' house for more than two decades, Salma is more than the most famed woman poet writing in the Tamil language. She's also an archetypal South Indian woman of her time and place: married as a teen despite her desire to read and write poetry, her body controlled by her husband and family, and her freedom constricted to the point where she was once forced to write on scraps of paper in the toilet and to smuggle her verse out to have it published. What follows is the stuff of fairy tales, as Salma evolves into a politician and heroine who speaks for those otherwise muffled by their burkas and smothered by circumstance. Documentarian Kim Longinotto keeps a close eye on the oppressive culture that once harbored the writer — and inspired her to express herself — yet also takes the time to notice Tamil Nadu's many small instances of beauty, in mutable pink and purple skies, a gold-flecked green sari, and showy weddings that mark both the beginning, and end, for so many young girls. Documentarian Longinotto whets one's appetite for more of Salma's words, while upholding her story's relevance amid rising consciousness concerning the rights of all women in India. *Thu/2, 6:15pm, Kabuki; Sat/4, 2pm, PFA; Sun/5, 3:45pm, New People.* (Chun)

Computer Chess (Andrew Bujalski, US,



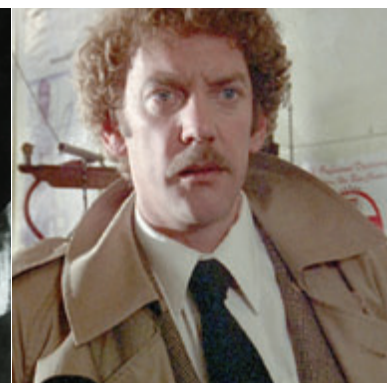
2013) Mumblecore maestro Andrew Bujalski (2002's *Funny Ha Ha*; 2005's *Mutual Appreciation*) makes his first period picture, kinda, with this stubbornly, gloriously retro saga set at an early-1980s computer-chess tournament (with a few ventures into the freaky couples-therapy seminar being held at the same hotel). The technology is dated, both on and off-screen, as hulking machines with names like "Tsar 3.0" and "Logic Fortress" battle for nerdy supremacy as a cameraman, wielding the vintage cameras that were actually used to film the feature, observes. Tiny dramas highlighting the deeply human elements lurking amid all that computer code emerge along the way, and though the Poindexters (and the grainy cinematography) are authentically old-school, the humor is wry and awkwardly dry — very 21st century. Keep an eye out for indie icon Wiley Wiggins, last seen hiding from Ben Affleck's hazing techniques in 1993's *Dazed and Confused*, as a stressed-out programmer. *Thu/2, 9pm, and Sat/4, 4pm, Kabuki.* (Cheryl Eddy)

Invasion of the Body Snatchers (Philip Kaufman, US, 1978) Yes, *Vertigo* (1958) is very nice. But here is my alternate choice for Best San Francisco Movie Ever: 2013 SFIFF tributee Philip Kaufman's 1978 remake of the 1950s sci-fi classic. Donald Sutherland, Brooke Adams, Jeff Goldblum, Veronica Cartwright, and Leonard Nimoy are among the locals who get very paranoid — with no pot brownies involved — when everyone around them starts turning coldly conformist. Given the film's fond evocation of the city's loopy, friendly, countercultural vibe at the time, this shift in the psychological weather really is alarming — arguably



much more dramatically so than it was the vanilla small-town setting of Don Siegel's original or Abel Ferrara's military-base 1994 version. Wonderfully creepy, eccentric, stylish and humorous, it was Kaufman's first commercial success. He will appear at the Castro screening to discuss it, his career in general, and to accept his Founder's Directing Award. *Sun/5, 7:30pm, Castro.* (Harvey)

Waxworks (Paul Leni, Germany, 1924) Paul Leni's 1924 omnibus horror feature is considered one of the great classics of German Expressionist cinema. A young man (William Dieterle, who went on to a long Hollywood directing career) answers an ad seeking "an imaginative writer for publicity" work at a wax museum. There he's asked to write "startling tales" about specific wax figures, envisioning himself and the owner's comely assistant (Olga Belajeff) as hero and heroine in each narrative. The first and longest tale has the two of them as a couple who get unwanted attention from the tyrannical, lusty Caliph of Bagdad (Emil Jannings). It's an attenuated comic episode sparked by spectacular abstracted "Middle Eastern" sets. Next, Conrad Veidt (of 1920 Expressionist flagship film *The Cabinet of Dr. Caligari*) plays Ivan the Terrible in a more macabre story of bloodthirst and madness. Finally, Werner Krauss is "Spring-Heeled Jack" (i.e. Jack the Ripper), terrorizing our protagonists in a brief riot of nightmarish superimposed images. SFIFF's annual silent film extravaganza at the Castro will be accompanied by a stellar quartet of musicians playing an original score: Mike Patton, Scott Amendola, Matthias Bossi, and William Winant. Expect an eclectic



and propulsive evening of sounds equally schooled by punk, prog rock, and jazz. *Tue/7, 8:30pm, Castro.* (Harvey)

Before Midnight (Richard Linklater, US, 2012) Proving (again) that not all sequels are autonomic responses to a marketplace that rewards the overfamiliar, director Richard Linklater and his co-writers Julie Delpy and Ethan Hawke reconnect with the characters Céline and Jesse, whom we first encountered nearly 20 years ago on a train and trailed around Vienna for a night in *Before Sunrise*, then met again nine years later in *Before Sunset*. It's been nine more years since we left them alone in a Paris apartment, Céline adorably dancing to Nina Simone and telling Jesse he's going to miss his plane. And it looks like he did. The third film finds the two together, yes, and vacationing in Greece's southern Peloponnese, where the expansive, meandering pace of their interactions — the only mode we've ever seen them in — is presented as an unaccustomed luxury amid a span of busy years filled with complications professional and personal. Over the course of a day and an evening, alone together and among friends, the two reveal both the quotidian intimacies of a shared life and the cracks and elisions in their love story. *May 9, 7pm, Castro.* (Lynn Rapoport) **SFBG**

The San Francisco International Film Festival runs through May 9 at the Castro Theatre, 429 Castro, SF; New People Cinema, 1746 Post, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Sundance Kabuki Cinemas, 1881 Post, SF. For tickets (most shows \$10-15) and info, visit festival.sffs.org.

LAURA – Friday May 10, 8PM (Doors open 7PM)

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, see www.sfbg.com.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

The San Francisco International Film Festival runs through May 9 at the Castro Theatre, 429 Castro, SF; New People Cinema, 1746 Post, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Sundance Kabuki Cinemas 1881 Post, SF. For tickets (most shows \$10-15) and complete schedule, visit festival.sffs.org.

OPENING

At Any Price Growing up in rural Iowa very much in the shadow of his older brother, Dean Whipple (Zac Efron) cultivated a chip on his shoulder while dominating the figure 8 races at the local dirt track. When papa Henry (Dennis Quaid) — a keeping-up-appearances type, with secrets a-plenty lurking behind his good ol' boy grin — realizes Dean is his best hope for keeping the family farm afloat, he launches a hail-mary attempt to salvage their relationship. This latest drama from acclaimed indie director Ramin Bahrani (2008's *Goodbye Solo*) is his most ambitious to date, enfolding small-town family drama and stock-car scenes into a pointed commentary on modern agribusiness (Henry deals in GMO corn, and must grapple with the sinister corporate practices that go along with it). But the film never gels, particularly after an extreme, third-act plot twist is deployed to, um, hammer home the title — which refers to prices both monetary and spiritual. A solid supporting cast (Kim Dickens, Heather Graham, Clancy Brown, Red West, newcomer Maika Monroe) helps give the film some much-needed added weight as it veers toward melodrama. (1:45) *Sundance Kabuki*. (Eddy)

Bert Stern: Original Mad Man Mad man, cad man: both describe photographer Bert Stern, famed for his groundbreaking vodka ads as well as his "Last Sitting" session with Marilyn Monroe (a series he recently re-created, rather regrettably, with Lindsay

Lohan). Now in his 80s, he's coaxed in front of the camera by longtime muse Shannah Laumeister; though their closeness (despite a 40-year age difference) means *Bert Stern: Original Mad Man* contains a few uncomfortably intimate moments, it also makes for some remarkably candid interviews. And what a life he's had, melding his voracious appetite for women with a talent for capturing them in stunning, creatively innovative photographs. Though his parade of exes (including celebrated ballet dancer Allegra Kent) remember him with a certain amount of curled-lip disdain, his iconic work — 1959 documentary *Jazz on a Summer's Day*, the poster for former co-worker Stanley Kubrick's 1962 *Lolita* (those heart-shaped glasses? Stern's idea) — speaks for itself. (1:50) *Opera Plaza, Shattuck*. (Eddy)

Iron Man 3 Well, shit. Looks like we got a trilogy on our hands. (2:06) *Balboa, Marina, Presidio*.

Kon-Tiki This Best Foreign Language Film nominee from Norway dramatizes Thor Heyerdahl's 1947 *Kon-Tiki* expedition. (1:58) *Embarcadero*.

The Reluctant Fundamentalist Based on Pakistani novelist Mohsin Hamid's award-winning 2007 novel, and directed by the acclaimed Mira Nair (2001's *Monsoon Wedding*, 2006's *The Namesake*), *The Reluctant Fundamentalist* boasts an international cast (Kate Hudson, Martin Donovan, Kiefer Sutherland, Liev Schreiber, Om Puri) and nearly as many locations. British-Pakistani actor Riz Ahmed (2010's *Four Lions*) stars as Changez Khan, a Princeton-educated professor who grants an interview with a reporter (Schreiber) after another prof at Lahore University — an American citizen — is taken hostage; their meeting grows more tense as the atmosphere around them becomes more charged. Most of the film unfolds as an extended flashback, as Changez recounts his years on Wall Street as a talented "soldier in [America's] economic army," with a brunette Hudson playing Erica, a photographer who becomes his NYC love interest. After 9/11, he begins to lose his lust for star-spangled yuppie success, and soon returns to his homeland to pursue a more meaningful cause. Though it's mostly an earnest, soul-searching character study, *The Reluctant Fundamentalist* suddenly decides it wants to be a full-throttle political thriller in its last act; ultimately, it offers only superficial insight into what might inspire someone's conversion to fundamentalism

ROBERT DOWNEY JR. AND GWYNETH PALTROW STAR IN *IRON MAN 3*, OUT FRI/3.

PHOTO BY ZADE ROSENTHAL

(one guess: Erica's embarrassingly bad art installation, which could make anyone hate America). Still, Ahmed is a compelling lead. (2:08) *Embarcadero, Shattuck*. (Eddy)

The Source Family See "Aquarius Rising." (1:38) *Roxie*.

ONGOING

The Big Wedding The wedding film has impacted our concepts of matrimony, fashion, and marital happiness more than all the textbooks in the world have affected our national testing average; but it's with that margin of mediocrity I report from the theater trenches of *The Big Wedding*. With this, the wedding movie again peters to a crawl. Susan Sarandon (an actress I love with a loyalty beyond sense) is Bebe, the stepmother/caterer swept under the rug by the selfishness of her live-in lover Don (De Niro), his ex-wife/ baby momma Elle (Diane Keaton) and their racist wackjob future-in-laws. When Don and Elle faced the end of their marriage,



they tried to rekindle with a Columbian orphan. Cue Ben Barnes in brownface. Alejandro is set to wed Amanda Seyfried and when his mother ascends from Columbia for the wedding, he decides Don and Elle have to act like their marriage never ended ... which makes Bebe a mistress. Surprise! A decade of caring selflessly for your lover's kids has won you a super shitty wedding you still have to cater! To give you a sense of the conflict management on display, Bebe — the film's graceful savior — drops a drink on Don before fleeing the scene in her Alfa Romeo; she's the one character not determined to act out her more selfish urges in the style of an MTV reality show. Despite some less imaginative conflicts and degrading "solutions," this blended family still speaks some truth about the endearing embarrassment of the happy family. (1:29) *1000 Van Ness, Presidio, SF Center*. (Vizcarrondo)

Pain & Gain In mid-1995 members of what became known as the "Sun Gym Gang" — played here by Mark Wahlberg, Dwayne Johnson, and Anthony Mackie — were arrested for a series of crimes including kidnapping, extortion, and murder. Simply wanting to live large, they'd abducted one well-off man (Tony Shalhoub) months earlier, tortured him into signing over all his assets, and left him for dead — yet incredibly the Miami police thought the victim's story was a tall tale, leaving the perps free until they'd burned through their moolah and sought other victims. Michael Bay's cartoonish take on a pretty horrific saga repeatedly reminds us that it's a true story, though the script plays fast and loose with many real-life

details. (And strangely it downplays the role steroid abuse presumably played in a lot of very crazy behavior.) In a way, his bombastic style is well-suited to a grotesquely comic thriller about bungling bodybuilder criminals redundantly described here as "dumb stupid fucks." There have been worse Bay movies, even if that's like saying "This gas isn't as toxic as the last one." But despite the flirtations with satire of fitness culture, motivational gurus and so forth, his sense of humor stays on a loutish plane, complete with fag-bashing, a dwarf gag, and representation of Miami as basically one big siliconed titty bar. Nor can he pull off a turn toward black comedy that needs the superior intelligence of someone like the Coen Brothers or Soderbergh. As usual everything is over-amped, the action sequences overblown, the whole thing overlong, and good actors made to overact. You've got to give cranky old Ed Harris credit: playing a private detective, he alone here refuses to be bullied into hamming it up. (2:00) *Metreon, 1000 Van Ness, Shattuck*. (Harvey)

Upstream Color A woman, a man, a pig, a worm, *Walden* — what? If you enter into Shane Carruth's *Upstream Color* expecting things like a linear plot, exposition, and character development, you will exit baffled and distressed. Best to understand in advance that these elements are not part of Carruth's master plan. In fact, based on my own experiences watching the film twice, I'm fairly certain that not really understanding what's going on in *Upstream Color* is part of its loopy allure. Remember Carruth's 2004 *Primer*? Did you try to puzzle out that film's array of overlapping and jigsawed timelines, only to give up and concede that the mystery (and sheer bravado) of that film was part of its, uh, loopy allure? Yeah. Same idea, except writ a few dimensions larger, with more locations, zero tech-speak dialogue, and — yes! — a compelling female lead, played by Amy Seimetz, an indie producer and director in her own right. Enjoying (or even making it all the way through) *Upstream Color* requires patience and a willingness to forgive some of Carruth's more pretentious noodlings; in the tradition of experimental filmmaking, it's a work that's more concerned with evoking emotions than hitting some kind of three-act structure. Most importantly, it manages to be both maddening and moving at the same time. (1:35) *Roxie*. (Eddy) **SFBG**

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REP CLOCK

Schedules are for Wed/1-Tue/7 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5-10. "OpenScreening," Thu, 8. For participation info, contact programming@ata-site.org. "American Hardcore," part of the Experimental Music Yearbook series, presented by Casey Anderson and Scott Cazan, Fri, 8. "Other Cinema: Inside the Machine," presented by Megan Prelinger, Sat, 8:30. Small Press Traffic readings by Richard O. Moore, Brenda Hillman, Paul Ebenkamp, and Garrett Caples, Sun, 5.

BERKELEY REP'S RODA THEATRE 2025 Addison, Berk; www.berkeleyrep.org. \$10-20. **Broadway Idiot** (Hamilton, 2013), Sat, 8.

CALIFORNIA COLLEGE OF THE ARTS 1111 Eighth St, SF; www.cca.edu. Free. "Project Kino: Senior Film Screening," works by CCA students, Thu, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castro-theatre.com. \$8.50-13. •**Modern Times** (Chaplin, 1936), Wed, 2:30, 7, and **Brazil** (Gilliam, 1985), Wed, 4:15. 8:45. •**Performance** (Roeg, 1970), Thu, 7, and **The Man Who Fell to Earth** (Roeg, 1976), Thu, 9. •**The Last Picture Show** (Bogdanovich, 1971), Fri, 7, and **Dazed and Confused** (Linklater, 1993), Fri, 9:25. •**Back to the Future** (Zemeckis, 1985), Sat, 2:30, 7, and **Donnie Darko** (Kelly, 2001), Sat, 4:45, 9:15. San Francisco International Film Festival, Sun and Tue. See festival.sffs.org for schedule.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Blancanieves** (Berger, 2012), call for dates and times. **On the Road** (Salle, 2012), call for dates and times. **Quartet** (Hoffman, 2012), call for dates and times. **Renoir** (Bourdos, 2012), call for dates and times. **Where the Trail Ends** (Red Bull Media House,



2012), Thu, 7; Sun, 4:45. **In the House** (Ozon, 2012), May 3-9, call for times. "World Ballet on the Big Screen:" "Alice's Adventures in Wonderland" from the Royal Ballet, London, Sun, 1; Tue, 6:30. This event, \$15.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, milibrary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: Paddy Chayefsky: Scenes from American Lives" **The Americanization of Emily** (Hiller, 1964), Fri, 6.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$6-10. "New Parkway Classics:" **Pulp Fiction** (Tarantino, 1994), Thu, 9pm. "Action! Movies That Motivate Change," environmental and activist films, Sat, 6:30. More info at rosefdn.org/20years. "Thrillville: Johnny Legend Presents:" **Night of the Bloody Apes** (Cardona, 1969), Sun, 6.

"PLAYGROUND FILM FESTIVAL" Various Bay Area venues; playground-sf.org/filmfest. \$10-25. Showcasing Bay Area film-makers and writers and their short work. May 1-25.

OHLONE COLLEGE Smith Center, 43600 Mission, Fremont; www.smithcenter.com. \$15-20. "Buster Keaton Silent Comedy:" **College** (Horne and Keaton, 1927), with accompaniment by organist Jerry Nagano, Fri, 8:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. San Francisco International Film Festival, Wed-Tue. See festival.sffs.org for schedule.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Upstream Color** (Carruth, 2013), Wed, 9; Thu, 10. **Room 237** (Ascher, 2012), Wed-Thu, 7, 9:10. **The Source Family** (Demopoulos and Wille, 2012), May 3-9, 7:15, 9:30 (also Sat-Sun, 2:45).

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Vortexpalooza!:" •**Brigitte Bardot Show** (1968), Sun, 7; **Tom Jones!** (1966), Sun, 8; **Raquel!** (1970), Sun, 9; **Cowboy in Sweden** (1970), Sun, 10, and **Movin' With Nancy** (1967), Sun, 11. **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeople-world.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

BAY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349382-00. The following is doing business as Glasses + Braces, 526 Chenery St., San Francisco, CA, 94131. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/01/13. This statement was signed by Jennifer L. Kellogg in CA. This statement was filed by Jeannette Yu, Deputy County Clerk, on Mar. 1, 2013. L#000061; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350051-00. The following is doing business as SF Party Hats. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 03/15/13. This statement was signed by Sergio Alcanfor in CA. This statement was filed by Mariadynne L. Argente, Deputy County Clerk, on Mar. 29, 2013. L#000058; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349829-00. The following is doing business as New Look Furniture MFG. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Doug Wasmuth in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Mar. 21, 2013. L#000064; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350004-00. The following is doing business as Mothercraft Midwifery, 2543 Bryant St., San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 02/04/13. This statement was signed by Kara Engelbrecht in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Mar. 28, 2013. L#000062; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350426-00. The following is doing business as MALENO GROUP. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 02/04/13. This statement was signed by Thunsakerey Chuk in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Apr. 15, 2013.

L#000065; Publication: SF Bay Guardian. Dates: Apr. 24 and May 1, 8, 15, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350314-00. The following is doing business as Dog Boy Productions, 1550 Filbert St. #4, San Francisco, CA 94123. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Scott Mignola. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Apr. 10, 2013. L#3333; Publication Dates: Apr. 17, 24, & May 1, 8, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349382-00. The following is doing business as Glasses + Braces, 526 Chenery St., San Francisco, CA, 94131. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/01/13. This statement was signed by Jennifer L. Kellogg in CA. This statement was filed by Jeannette Yu, Deputy County Clerk, on Mar. 1, 2013. L#000061; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350051-00. The following is doing business as SF Party Hats. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 03/15/13. This statement was signed by Sergio Alcanfor in CA. This statement was filed by Mariadynne L. Argente, Deputy County Clerk, on Mar. 29, 2013. L#000058; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349575-00. The following is doing business as THE ELEPHANT COLLECTIVE, 1144 Larkin Street, San Francisco, CA 94109. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/01/13. This statement was signed by Jeremy Katz in CA. This statement was filed by Jeannette Yu, Deputy County Clerk, on Mar. 11, 2013. L#000060; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and 5/1, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549377. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Maria Ramona Carmen Sanchez for change of name. TO ALL INTERESTED PERSONS: Petitioner Maria Ramona Carmen Sanchez filed a petition with this court for a decree changing names as follows: Present Name: Maria Ramona Carmen Sanchez. Proposed Name: Maria Ramona Carmen Hannigan. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 5/23/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Mar. 22, 2013. L#000063; Publication dates: Apr. 10, 17, 24 and May 1, 2013.

SUMMONS (FAMILY LAW) CASE NUMBER FTP-13-376561. NOTICE TO RESPONDENT: BRYAN DENNIS EVANS. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: Tabitha Jeanine Freidt. You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or do-mestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/self-help), at the California Legal Services Web site (www.lawhelpcalifornia.org), or by contacting your local county bar association. NOTICE: The restraining orders on page two are effective against both spouses or do-mestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, San Francisco, CA 94102. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is Joel K. Straus, Esq., 600 El Camino Real, Suite 102, San Bruno CA 94066, 650.871.1323 This summons was filed by Timmy Kyu, Deputy Clerk on January 14, 2013. Notice To The Person Served: You are served as an individual. NOTICE OF HEARING Date: 6/10/13. Time: 9:00 AM, Room 404. Publication dates: April 24 and May 1, 8, 15, 2013; L#000066.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549458. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Jeovana M. Lara for change of name. TO ALL INTERESTED PERSONS: Petitioner Jeovana M. Lara filed a petition with this court for a decree changing names as follows: Present Name: Jeovana M. Lara. Proposed Name: Giovanni Matteo Lara. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/27/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 26, 2013. L#000073; Publication dates: May 1, 8, 15, 22, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350528-00. The following is doing business as WEE REALMS, 50 De Montfort Ave, San Francisco, CA 94112. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Joan Vigliotta in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on April 19, 2013. L#000069; Publication: SF Bay Guardian. Dates: May 1, 8, 15, 22, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: April 9, 2013. To Whom It May Concern: The name of the applicant is: LADDA STINSON. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 908 CLEMENT ST., SAN FRANCISCO, CA 94118-2111. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#000068; Publication Date: May 1, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549444. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michael Sean Burg for change of name. TO ALL INTERESTED PERSONS: Petitioner Michael Sean Burg filed a petition with this court for a decree changing names as follows: Present Name: Michael Sean Burg. Proposed Name: Michael Sean Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#000071; Publication dates: May 1, 8, 15, 22, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549444. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michael Sean Burg for change of name. TO ALL INTERESTED PERSONS: Petitioner Michael Sean Burg filed a petition with this court for a decree changing names as follows: Present Name: Michael Sean Burg. Proposed Name: Michael Sean Anderburg. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 06/25/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 19, 2013. L#000071; Publication dates: May 1, 8, 15, 22, 2013.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: Jan 31, 2013. To Whom It May Concern: The name of the applicant is: PABLO CALICO LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 500 FLORIDA ST., SAN FRANCISCO, CA 94110. Type of Licenses Applied for: 47 - ON-SALE GENERAL EATING PLACE, L#000070; Publication Date: May 1, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: Robert's Expresso, 1708 Irving St., San Francisco, CA 94122. The fictitious business name was filed in the County of San Francisco under File# 0340554 on: 01/17/12. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Robert Z. Ayanian, 4674 8th St, San Francisco, CA 94114. This business was conducted by an individual. Signed Robert Z. Ayanian. Dated: April 1, 2013 by Elsa Campos, Deputy County Clerk. L#000067; Publication Dates: Apr. 24 and May 1, 8, 15, 2013.

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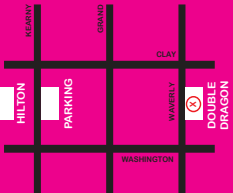
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